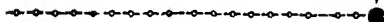




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THE YALE SHAKESPEARE

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∴ *The Yale Shakespeare* ∴

THE TRAGEDY OF TITUS ANDRONICUS

EDITED BY
A M WITHERSPOON



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The facsimile opposite reproduces, by permission of the owner, the Marquis of Bath, a sheet lately discovered at Longleat by Sir E. K. Chambers and discussed by him as 'The First Illustration to "Shakespeare"' in 'The Library,' March, 1925. The document, consisting of the single page here photographed, was produced by Henry Peacham, painter and author, in 1595. The sketch at the top shows Tamora and her two kneeling sons appealing to Titus Andronicus for the life of Alarbus, while Aaron the Moor stands at the extreme right.

See Appendix E, page 140

[DRAMATIS PERSONÆ

SATURNINUS, *Son to the late Emperor of Rome, and afterwards declared Emperor*

BASSIANUS, *Brother to Saturninus, in love with Lavinia*

TITUS ANDRONICUS, *a Roman, General against the Goths*

MARCUS ANDRONICUS, *Tribune of the People, and Brother to Titus*

LUCIUS,	}	<i>Sons to Titus Andronicus</i>
QUINTUS,		
MARTIUS,		
MUTIUS,		

YOUNG LUCIUS, *a Boy, Son to Lucius*

PUBLIUS, *Son to Marcus Andronicus*

SEMPRONIUS,	}	<i>Kinsmen to Titus</i>
CAIUS,		
VALENTINE,		

ÆMILIUS, *a noble Roman*

ALARBUS,	}	<i>Sons to Tamora</i>
DEMETRIUS,		
CHIRON,		

AARON, *a Moor, beloved by Tamora*

A Clown

TAMORA, *Queen of the Goths*

LAVINIA, *Daughter to Titus Andronicus*

A Nurse, and a black Child

Senators, Tribunes, Officers, Soldiers, and Attendants

SCENE *Rome, and the Country near it*]

Dramatis Personæ, cf n

*The Lamentable Tragedy of
Titus Andronicus*

ACT FIRST

Scene One

[*Rome Before the Capitol The Tomb of the Andronisci appearing*]

Flourish Enter the Tribunes and Senators aloft, and then enter Saturninus and his Followers at one door, and Bassianus and his Followers at the other, with drum and colours.

Sat Noble patricians, patrons of my right,
Defend the justice of my cause with arms,
And, countrymen, my loving followers,
Plead my successive title with your swords 4
I am his first-born son that was the last
That wore the imperial diadem of Rome;
Then let my father's honours live in me,
Nor wrong mine age with this indignity. 8

Bas Romans, friends, followers, favourers of my
right,
If ever Bassianus, Cæsar's son,
Were gracious in the eyes of royal Rome,
Keep then this passage to the Capitol, 12
And suffer not dishonour to approach
The imperial seat, to virtue consecrate,
To justice, continence, and nobility,

Scene One, S d aloft, cf n
4 successive title title to the succession
8 age seniority

9 Romans, cf n

But let desert in pure election shine, 16
And, Romans, fight for freedom in your choice.

Enter Marcus Andronicus, aloft, with the crown.

Mar Princes, that strive by factions and by friends
Ambitiously for rule and empery,
Know that the people of Rome, for whom we stand 20
A special party, have, by common voice,
In election for the Roman empery,
Chosen Andronicus, surnamed Pius,
For many good and great deserts to Rome; 24
A nobler man, a braver warrior,
Lives not this day within the city walls,
He by the senate is accited home
From weary wars against the barbarous Goths, 28
That, with his sons, a terror to our foes,
Hath yok'd a nation, strong, train'd up in arms
Ten years are spent since first he undertook
This cause of Rome, and chastised with arms 32
Our enemies' pride five times he hath return'd
Bleeding to Rome, bearing his valiant sons
In coffins from the field,
And now at last, laden with honour's spoils, 36
Returns the good Andronicus to Rome,
Renowned Titus, flourishing in arms
Let us entreat, by honour of his name,
Whom worthily you would have now succeed, 40
And in the Capitol and senate's right,
Whom you pretend to honour and adore,
That you withdraw you and abate your strength,
Dismiss your followers, and, as suitors should, 44

16 pure election *free choice*

22 election *nomination*

35 In coffins from the field, *cf n*

19 empery *imperial power*

27 accited *summoned*

42 pretend *profess*

Plead your deserts in peace and humbleness

Sat How fair the tribune speaks to calm my thoughts!

Bas Marcus Andronicus, so I do affy

In thy uprightness and integrity, 48

And so I love and honour thee and thine,

Thy noble brother Titus and his sons,

And her to whom my thoughts are humbled all,

Gracious Lavinia, Rome's rich ornament, 52

That I will here dismiss my loving friends,

And to my fortunes and the people's favour

Commit my cause in balance to be weigh'd

Exeunt Soldiers [of Bassianus]

Sat Friends, that have been thus forward in my right, 56

I thank you all and here dismiss you all,

And to the love and favour of my country

Commit myself, my person, and the cause

[Exeunt Soldiers of Saturninus]

Rome, be as just and gracious unto me 60

As I am confident and kind to thee

Open the gates, and let me in

Bas Tribunes, and me, a poor competitor

Flourish *They go up into the Senate-house*

Enter a Captain

Cap Romans, make way! the good Andronicus, 64

Patron of virtue, Rome's best champion,

Successful in the battles that he fights,

With honour and with fortune is return'd

From where he circumscribed with his sword, 68

And brought to yoke, the enemies of Rome

47 affy have faith
68 circumscribed restrained

64 Cf n

Sound drums and trumpets, and then enter two of Titus's Sons [Martius and Mutius]; after them two Men bearing a Coffin covered with black; then two other Sons [Lucius and Quintus] After them, Titus Andronicus, and then Tamora, the Queen of Goths, and her three Sons, [Alarbus,] Chiron, and Demetrius, with Aaron the Moor, and Others, [Prisoners,] as many as can be They set down the Coffin, and Titus speaks

Tit Hail, Rome, victorious in thy mourning weeds!
 Lo! as the bark, that hath discharg'd her freight,
 Returns with precious lading to the bay 72
 From whence at first she weigh'd her anchorage,
 Cometh Andronicus, bound with laurel boughs,
 To re-salute his country with his tears,
 Tears of true joy for his return to Rome 76
 Thou great defender of this Capitol,
 Stand gracious to the rites that we intend!
 Romans, of five-and-twenty valiant sons,
 Half of the number that King Priam had, 80
 Behold the poor remains, alive, and dead!
 These that survive, let Rome reward with love,
 These that I bring unto their latest home,
 With burial among their ancestors 84
 Here Goths have given me leave to sheathe my sword
 Titus, unkind and careless of thine own,
 Why suffer'st thou thy sons, unburied yet,
 To hover on the dreadful shore of Styx? 88
 Make way to lay them by their brethren

They open the tomb

There greet in silence, as the dead are wont,
 And sleep in peace, slain in your country's wars!

70 weeds garments

71 freight freight

73 anchorage anchor

77 great defender Jupiter Capitolinus, to whom the Capitol was sacred

O sacred receptacle of my joys, 92
Sweet cell of virtue and nobility,
How many sons of mine hast thou in store,
That thou wilt never render to me more!

Luc Give us the proudest prisoner of the Goths, 96
That we may hew his limbs, and on a pile
Ad manes fratrum sacrifice his flesh,
Before this earthy prison of their bones,
That so the shadows be not unappeas'd, 100
Nor we disturb'd with prodigies on earth

Tit I give him you, the noblest that survives,
The eldest son of this distressed queen

Tam. Stay, Roman brethren! Gracious con-
queror, 104

Victorious Titus, rue the tears I shed,
A mother's tears in passion for her son.
And if thy sons were ever dear to thee,
O' think my sons to be as dear to me 108

Sufficeth not that we are brought to Rome,
To beautify thy triumphs and return,
Captive to thee and to thy Roman yoke,
But must my sons be slaughter'd in the streets, 112
For valiant doings in their country's cause?

O' if to fight for king and commonweal
Were piety in thine, it is in these
Andronicus, stain not thy tomb with blood! 116
Wilt thou draw near the nature of the gods?
Draw near them then in being merciful;
Sweet mercy is nobility's true badge.

Thrice-noble Titus, spare my first-born son! 120

Tit Patient yourself, madam, and pardon me
These are their brethren, whom your Goths beheld

98 *Ad manes fratrum* to the shades of [our] brothers, cf n
106 passion suffering 117 119 Cf n 121 Patient quiet

Alive and dead, and for their brethren slain
Religiously they ask a sacrifice· 124

To this your son is mark'd, and die he must,
T'appease their groaning shadows that are gone

Luc Away with him! and make a fire straight;
And with our swords, upon a pile of wood, 128
Let's hew his limbs till they be clean consum'd

Exeunt [Titus's] Sons with Alarbus

Tam O cruel, irreligious piety!

Chi Was ever Scythia half so barbarous?

Dem Oppose not Scythia to ambitious Rome 132
Alarbus goes to rest, and we survive

To tremble under Titus' threatening look

Then, madam, stand resolv'd, but hope withal

The self-same gods, that arm'd the Queen of Troy 136
With opportunity of sharp revenge

Upon the Thracian tyrant in his tent,

May favour Tamora, the Queen of Goths—

When Goths were Goths, and Tamora was queen— 140
To quit the bloody wrongs upon her foes

Enter the Sons of Andronicus again.

Luc See, lord and father, how we have perform'd
Our Roman rites Alarbus' limbs are lopp'd,
And entrails feed the sacrificing fire, 144

Whose smoke, like incense, doth perfume the sky.

Remaineth nought but to inter our brethren,

And with loud 'larums welcome them to Rome.

Tit Let it be so, and let Andronicus 148
Make this his latest farewell to their souls

*Flourish Then sound trumpets, and lay
the coffin in the tomb*

131 Scythia, cf. n

136 Queen of Troy *Hecuba*

141 quit *requite*

132 Oppose *compare*

138 Thracian tyrant, cf. n.

In peace and honour rest you here, my sons,
Rome's readiest champions, repose you here in rest,
Secure from worldly chances and mishaps! 152
Here lurks no treason, here no envy swells,
Here grow no damned grudges, here are no storms,
No noise, but silence and eternal sleep:
In peace and honour rest you here, my sons! 156

Enter Lavinia.

Lav. In peace and honour live Lord Titus long,
My noble lord and father, live in fame!
Lo! at this tomb my tributary tears
I render for my brethren's obsequies; 160
And at thy feet I kneel, with tears of joy
Shed on the earth for thy return to Rome.
O! bless me here with thy victorious hand,
Whose fortunes Rome's best citizens applaud 164
Tit. Kind Rome, that hast thus lovingly reserv'd
The cordial of mine age to glad my heart!
Lavinia, live, outlive thy father's days,
And fame's eternal date, for virtue's praise! 168

[*Enter, below, Marcus Andronicus and Tribunes, re-
enter Saturninus, Bassianus, and Others*]

Mar Long live Lord Titus, my beloved brother,
Gracious triumpher in the eyes of Rome!
Tit Thanks, gentle Tribune, noble brother Marcus.
Mar And welcome, nephews, from successful
wars, 172
You that survive, and you that sleep in fame!
Fair lords, your fortunes are alike in all,
That in your country's service drew your swords,
But safer triumph is this funeral pomp, 176

154 grudges, cf n
168 date duration, cf n

165 reserv'd preserved

That hath aspir'd to Solon's happiness,
 And triumphs over chance in honour's bed.
 Titus Andronicus, the people of Rome,
 Whose friend in justice thou hast ever been, 180
 Send thee by me, their tribune and their trust,
 This palliament of white and spotless hue;
 And name thee in election for the empire,
 With these our late-deceased emperor's sons. 184
 Be *candidatus* then, and put it on,
 And help to set a head on headless Rome
Tit A better head her glorious body fits
 Than his that shakes for age and feebleness 188
 What should I don this robe, and trouble you?
 Be chosen with proclamations to-day,
 To-morrow yield up rule, resign my life,
 And set abroad new business for you all? 192
 Rome, I have been thy soldier forty years,
 And led my country's strength successfully,
 And buried one-and-twenty valiant sons,
 Knighted in field, slain manfully in arms, 196
 In right and service of their noble country
 Give me a staff of honour for mine age,
 But not a sceptre to control the world
 Upright he held it, lords, that held it last 200
Mar Titus, thou shalt obtain and ask the empery
Sat Proud and ambitious tribune, canst thou tell?—
Tit Patience, Prince Saturninus
Sat Romans, do me right
 Patricians, draw your swords, and sheathe them
 not 204
 Till Saturninus be Rome's emperor

177 Solon's happiness, cf. n

182 palliament cloak (Lat. *pallium*), Roman robe of state

183 name thee in election nominate thee

185 *candidatus* a candidate

201 obtain and ask obtain by merely asking

189 What why

Andronicus, would thou wert shipp'd to hell,
Rather than rob me of the people's hearts'

Luc Proud Saturnine, interrupter of the good 208
That noble-minded Titus means to thee'

Tit Content thee, prince, I will restore to thee
The people's hearts, and wean them from themselves

Bas Andronicus, I do not flatter thee, 212
But honour thee, and will do till I die,
My faction if thou strengthen with thy friends,
I will most thankful be, and thanks to men
Of noble minds is honourable meed 216

Tit People of Rome, and people's tribunes here,
I ask your voices and your suffrages
Will you bestow them friendly on Andronicus?

Tribunes To gratify the good Andronicus, 220
And gratulate his safe return to Rome,
The people will accept whom he admits

Tit Tribunes, I thank you, and this suit I make,
That you create your emperor's eldest son, 224
Lord Saturnine, whose virtues will, I hope,
Reflect on Rome as Titan's rays on earth,
And ripen justice in this commonweal.
Then, if you will elect by my advice, 228
Crown him, and say, 'Long live our emperor'

Mar With voices and applause of every sort,
Patricians and plebeians, we create
Lord Saturninus Rome's great emperor, 232
And say, 'Long live our Emperor Saturnine'

A long flourish till they come down

Sat Titus Andronicus, for thy favours done
To us in our election this day,
I give thee thanks in part of thy deserts, 236

217 people's tribunes, cf n
224 create elect

221 gratulate celebrate
226 Titan's the sun god's

And will with deeds requite thy gentleness:
 And, for an onset, Titus, to advance
 Thy name and honourable family,
 Lavinia will I make my empress, 240
 Rome's royal mistress, mistress of my heart,
 And in the sacred Pantheon her espouse
 Tell me, Andronicus, doth this motion please thee?

Tit It doth, my worthy lord; and in this match 244
 I hold me highly honour'd of your Grace
 And here in sight of Rome to Saturnine,
 King and commander of our commonweal,
 The wide world's emperor, do I consecrate 248
 My sword, my chariot, and my prisoners,
 Presents well worthy Rome's imperious lord
 Receive them then, the tribute that I owe,
 Mine honour's ensigns humbled at thy feet 252

Sat Thanks, noble Titus, father of my life!
 How proud I am of thee and of thy gifts
 Rome shall record, and, when I do forget
 The least of these unspeakable deserts, 256
 Romans, forget your fealty to me

Tit. [*To Tamora*] Now, madam, are you prisoner
 to an emperor,
 To him that, for your honour and your state,
 Will use you nobly and your followers 260

Sat [*Aside*] A goodly lady, trust me, of the hue
 That I would choose, were I to choose anew
 [*To Tamora*] Clear up, fair queen, that cloudy
 countenance

Though chance of war hath wrought this change of
 cheer, 264

Thou com'st not to be made a scorn in Rome

Princely shall be thy usage every way.
 Rest on my word, and let not discontent
 Daunt all your hopes madam, he comforts you 268
 Can make you greater than the Queen of Goths
 Lavinia, you are not displeas'd with this?

Lav Not I, my lord, sith true nobility
 Warrants these words in princely courtesy 272

Sat Thanks, sweet Lavinia Romans, let us go,
 Ransomless here we set our prisoners free
 Proclaim our honours, lords, with trump and drum
 [*Flourish Saturninus courts Tamora*
in dumb show]

Bas [*Seizing Lavinia*] Lord Titus, by your leave,
 this maid is mine 276

Tit How, sir! Are you in earnest then, my lord?

Bas Ay, noble Titus, and resolv'd withal
 To do myself this reason and this right

Mar *Suum cuique* is our Roman justice 280
 This prince in justice seizeth but his own

Luc And that he will, and shall, if Lucius live

Tit Traitors, avaunt! Where is the emperor's
 guard?

Treason, my lord! Lavinia is surpris'd 284

Sat Surpris'd! By whom?

Bas By him that justly may
 Bear his betroth'd from all the world away

[*Exeunt Marcus and Bassianus*
with Lavinia]

Mut Brothers, help to convey her hence away,
 And with my sword I'll keep this door safe 288

[*Exeunt Lucius, Quintus, and Martius.*]

Tit Follow, my lord, and I'll soon bring her back

269 Can *who can*

280 *Suum cuique* *to every man his due*

271 *sith* *since*

Mut My lord, you pass not here.

Tit What! villain boy,
Barr'st me my way in Rome? *He kills him.*

Mut Help, Lucius, help!

[*Exeunt, during the fray, Saturninus, Tamora, Demetrius, Chiron, and Aaron. Re-enter Lucius.*]

Luc. My lord, you are unjust; and, more than so, 292
 In wrongful quarrel you have slain your son

Tit Nor thou, nor he, are any sons of mine,
 My sons would never so dishonour me
 Traitor, restore Lavinia to the emperor. 296

Luc Dead, if you will, but not to be his wife
 That is another's lawful promis'd love [Exit]

*Enter, aloft, the Emperor with Tamora and her two
 Sons, and Aaron the Moor*

Sat No, Titus, no, the emperor needs her not,
 Nor her, nor thee, nor any of thy stock 300
 I'll trust, by leisure, him that mocks me once,
 Thee never, nor thy traitorous haughty sons,
 Confederates all thus to dishonour me.

Was none in Rome to make a stale 304

But Saturnine? Full well, Andronicus,
 Agreed these deeds with that proud brag of thine,
 That saidst I begg'd the empire at thy hands

Tit. O monstrous! what reproachful words are
 these! 308

Sat But go thy ways; go, give that changing piece
 To him that flourish'd for her with his sword.

A valiant son-in-law thou shalt enjoy;
 One fit to bandy with thy lawless sons, 312

301 I'll leisure I'll be in no hurry to trust

304 stale laughing stock

312 bandy contend, cf n

309 piece wench

To ruffle in the commonwealth of Rome.

Tit These words are razors to my wounded heart.

Sat. And therefore, lovely Tamora, Queen of Goths,
That like the stately Phœbe 'mongst her nymphs, 316
Dost overshadow the gallant'st dames of Rome,
If thou be pleas'd with this my sudden choice,
Behold, I choose thee, Tamora, for my bride,
And will create thee Empress of Rome. 320

Speak, Queen of Goths, dost thou applaud my choice?
And here I swear by all the Roman gods,
Sith priest and holy water are so near,
And tapers burn so bright, and everything 324
In readiness for Hymenæus stand,
I will not re-salute the streets of Rome,
Or climb my palace, till from forth this place
I lead espous'd my bride along with me. 328

Tam And here, in sight of heaven, to Rome I swear,
If Saturnine advance the Queen of Goths,
She will a handmaid be to his desires,
A loving nurse, a mother to his youth. 332

Sat Ascend, fair queen, Pantheon Lords, accom-
pany
Your noble emperor, and his lovely bride,
Sent by the heavens for Prince Saturnine,
Whose wisdom hath her fortune conquered 336
There shall we consummate our spousal rights

Exeunt omnes [but Titus]

Tit I am not bid to wait upon this bride
Titus, when wert thou wont to walk alone,
Dishonour'd thus, and challenged of wrongs? 340

Enter Marcus and Titus's Sons

313 ruffle *be disorderly*

325 Hymenæus *Hymen, the god of marriage*

338 bid *invited*

323 priest and holy water, *cf n*

340 challenged *accused*

Mar O Titus, see! O, see what thou hast done!
In a bad quarrel slain a virtuous son

Tit. No, foolish tribune, no, no son of mine,
Nor thou, nor these, confederates in the deed 344
That hath dishonour'd all our family
Unworthy brother, and unworthy sons!

Luc But let us give him burial, as becomes,
Give Mutius burial with our brethren. 348

Tit Traitors, away! he rests not in this tomb
This monument five hundred years hath stood,
Which I have sumptuously re-edified
Here none but soldiers and Rome's servitors 352
Repose in fame, none basely slain in brawls
Bury him where you can, he comes not here

Mar My lord, this is impiety in you
My nephew Mutius' deeds do plead for him, 356
He must be buried with his brethren

Titus's two Sons speak

[*Quin*] }
[*Mart*] } And shall, or him we will accompany

Tit And shall! What villain was it spake that
word?

Titus's Son [Quintus] speaks

[*Quin.*] He that would vouch it in any place but
here 360

Tit What! would you bury him in my despite?

Mar No, noble Titus, but entreat of thee
To pardon Mutius, and to bury him

Tit Marcus, even thou hast struck upon my
crest, 364
And, with these boys, mine honour thou hast wounded.
My foes I do repute you every one,
So trouble me no more, but get you gone

1. Son [Mart] He is not with himself; let us withdraw. 368

2. Son [Quin.] Not I, till Mutius' bones be buried
The Brother and the Sons kneel.

Mar. Brother, for in that name doth nature plead,—

2. Son Father, and in that name doth nature speak,—

Tit Speak thou no more, if all the rest will speed 372

Mar Renowned Titus, more than half my soul,—

Luc Dear father, soul and substance of us all,—

Mar. Suffer thy brother Marcus to inter

His noble nephew here in virtue's nest, 376

That died in honour and Lavinia's cause.

Thou art a Roman, be not barbarous.

The Greeks upon advice did bury Ajax

That slew himself, and wise Laertes' son 380

Did graciously plead for his funerals

Let not young Mutius, then, that was thy joy,

Be barr'd his entrance here

Tit Rise, Marcus, rise

The dismal'st day is this that e'er I saw, 384

To be dishonour'd by my sons in Rome!

Well, bury him, and bury me the next

They put him in the tomb

Luc There lie thy bones, sweet Mutius, with thy friends,

Till we with trophies do adorn thy tomb 388

They all kneel and say,

[All] No man shed tears for noble Mutius,

He lives in fame that died in virtue's cause

[*Exeunt all but Marcus and Titus.*]

368 not with himself beside himself

379 upon advice after deliberation

380 Laertes' son Ulysses

372 will speed wish to succeed
Ajax, cf n

381 funerals obsequies

Mar My lord,—to step out of these dreary dumps,—

How comes it that the subtle Queen of Goths 392
Is of a sudden thus advanc'd in Rome?

Tit I know not, Marcus, but I know it is;
Whether by device or no, the heavens can tell
Is she not, then, beholding to the man 396
That brought her for this high good turn so far?

[*Mar*] Yes, and will nobly him remunerate

Flourish Enter the Emperor, Tamora and her two
Sons, with the Moor, at one door Enter, at the
other door, Bassianus and Lavinia, with Others

Sat So, Bassianus, you have play'd your prize
God give you joy, sir, of your gallant bride 400

Bas And you of yours, my lord! I say no more,
Nor wish no less, and so I take my leave

Sat Traitor, if Rome have law or we have power,
Thou and thy faction shall repent this rape. 404

Bas Rape call you it, my lord, to seize my own,
My true-hetrothed love and now my wife?
But let the laws of Rome determine all,
Meanwhile, I am possess'd of that is mine 408

Sat 'Tis good, sir you are very short with us,
But, if we live, we'll be as sharp with you

Bas My lord, what I have done, as best I may,
Answer I must and shall do with my life 412
Only thus much I give your Grace to know
By all the duties that I owe to Rome,
This noble gentleman, Lord Titus here,
Is in opinion and in honour wrong'd; 416
That, in the rescue of Lavinia,

391 dumps low spirits

396 beholding beholden

416 opinion reputation

395 device scheming

399 play'd your prize, cf n

With his own hand did slay his youngest son,
 In zeal to you and highly mov'd to wrath
 To be controll'd in that he frankly gave 420
 Receive him, then, to favour, Saturnine,
 That hath express'd himself in all his deeds
 A father and a friend to thee and Rome

Tit Prince Bassianus, leave to plead my deeds 424
 'Tis thou and those that have dishonour'd me
 Rome and the righteous heavens be my judge,
 How I have lov'd and honour'd Saturnine'

Tam My worthy lord, if ever Tamora 428
 Were gracious in those princely eyes of thine,
 Then hear me speak indifferently for all,
 And at my suit, sweet, pardon what is past

Sat What, madam! be dishonour'd openly, 432
 And basely put it up without revenge?

Tam Not so, my lord, the gods of Rome forbend
 I should be author to dishonour you!
 But on mine honour dare I undertake 436
 For good Lord Titus' innocence in all,
 Whose fury not dissembled speaks his griefs
 Then, at my suit, look graciously on him,
 Lose not so noble a friend on vain suppose, 440

Nor with sour looks afflict his gentle heart
 [*Aside to Saturninus*] My lord, be rul'd by me, be
 won at last,

Dissemble all your griefs and discontents
 You are but newly planted in your throne, 444
 Lest, then, the people, and patricians too,
 Upon a just survey, take Titus' part,
 And so supplant you for ingratitude,

420 controll'd *restrained hindered* frankly *freely*
 424 leave *cease* 430 indifferently *impartially*
 433 put it up *put up with it* 434 forbend *forbid*
 435 author *you author of your dishonor*
 436 undertake *vouch* 440 suppose *supposition*

Which Rome reposes to be a heinous sin, 448
 Yield at entreats, and then let me alone
 I'll find a day to massacre them all,
 And raze their faction and their family,
 The cruel father, and his traitorous sons, 452
 To whom I sued for my dear son's life;
 And make them know what 'tis to let a queen
 Kneel in the streets and beg for grace in vain
 [Aloud] Come, come, sweet emperor—come, Androni-
 cus— 456
 Take up this good old man, and cheer the heart
 That dies in tempest of thy angry frown
Sat Rise, Titus, rise, my empress hath prevail'd
Tit I thank your majesty, and her, my lord 460
 These words, these looks, infuse new life in me
Tam Titus, I am incorporate in Rome,
 A Roman now adopted happily,
 And must advise the emperor for his good 464
 This day all quarrels die, Andronicus,
 And let it be mine honour, good my lord,
 That I have reconcil'd your friends and you
 For you, Prince Bassianus, I have pass'd 468
 My word and promise to the emperor,
 That you will be more mild and tractable
 And fear not, lords, and you, Lavinia
 By my advice, all humbled on your knees, 472
 You shall ask pardon of his majesty
 [Marcus, Lavinia, and the Sons of Titus kneel]
Luc We do, and vow to heaven and to his highness,
 That what we did was mildly as we might,
 Tend'ring our sister's honour and our own 476

449 at entreats *to entreaties* let me alone *leave everything to me*

462 incorporate *incorporated, established*

475 mildly as we might *as gently as possible*

476 Tend'ring *having a tender regard for*

Mar That, on mine honour, here I do protest.

Sat Away, and talk not, trouble us no more.

Tam Nay, nay, sweet emperor, we must all be friends

The tribune and his nephews kneel for grace, 480

I will not be denied sweetheart, look back

Sat Marcus, for thy sake, and thy brother's here,

And at my lovely Tamora's entreats,

I do remit these young men's heinous faults 484

Stand up

[*Marcus, Lavinia, and the Others rise*]

Lavinia, though you left me like a churl,

I found a friend, and sure as death I swear

I would not part a bachelor from the priest. 488

Come, if the emperor's court can feast two brides,

You are my guest, Lavinia, and your friends.

This day shall be a love-day, Tamora

Tit To-morrow, an it please your majesty 492

To hunt the panther and the hart with me,

With horn and hound we'll give your Grace *bon jour*

Sat Be it so, Titus, and gramercy too

Exeunt

ACT SECOND

Scene One

[*Rome Before the Palace*]

Flourish Enter Aaron alone

Aar Now climbeth Tamora Olympus' top,

Safe out of Fortune's shot, and sits aloft,

485 Stand up, cf n

486 churl a mean worthless person

488 part depart

491 love day, cf n

493 To hunt the panther, cf n

494 bon jour good morning

495 gramercy many thanks (*Fr grand merci*)

Secure of thunder's crack or lightning flash,
 Advanc'd above pale envy's threat'ning reach 4
 As when the golden sun salutes the morn,
 And, having gilt the ocean with his beams,
 Gallops the zodiac in his glistening coach,
 And overlooks the highest-peering hills, 8
 So Tamora
 Upon her wit doth earthly honour wait
 And virtue stoops and trembles at her frown.
 Then, Aaron, arm thy heart, and fit thy thoughts 12
 To mount aloft with thy imperial mistress,
 And mount her pitch, whom thou in triumph long
 Hast prisoner held, fetter'd in amorous chains,
 And faster bound to Aaron's charming eyes 16
 Than is Prometheus tied to Caucasus
 Away with slavish weeds and servile thoughts!
 I will be bright, and shine in pearl and gold,
 To wait upon this new-made empress 20
 To wait, said I? to wanton with this queen,
 This goddess, this Semiramis, this nymph,
 This siren, that will charm Rome's Saturnine,
 And see his shipwrack and his commonweal's 24
 Hollo! what storm is this?

Enter Chiron and Demetrius, braving

Dem Chiron, thy years want wit, thy wit wants
 edge
 And manners, to intrude where I am grac'd,
 And may, for aught thou know'st, affected be 28
 Ch Demetrius, thou dost overween in all

3 Secure of safe from

8 overlooks looks down on

16 charming having power to charm, or cast a spell

17 Prometheus, cf n

22 Semiramis, cf n

27 grac'd favored

29 dost overween art presumptuous

7 Gallops gallops over

14 pitch, cf n

18 weeds garments

25 S d braving defying each other

28 affected loved

And so in this, to bear me down with braves
 'Tis not the difference of a year or two
 Makes me less gracious or thee more fortunate. 32

I am as able and as fit as thou
 To serve, and to deserve, my mistress' grace,
 And that my sword upon thee shall approve,
 And plead my passions for Lavinia's love 36
Aar Clubs, clubs! these lovers will not keep the
 peace

Dem Why, boy, although our mother, unadvis'd,
 Gave you a dancing-rapier by your side,
 Are you so desperate grown, to threat your friends? 40
 Go to, have your lath glu'd within your sheath
 Till you know better how to handle it

Chi Meanwhile, sir, with the little skill I have,
 Full well shalt thou perceive how much I dare 44

Dem Ay, boy, grow ye so brave? *They draw*
Aar Why, how now, lords!

So near the emperor's palace dare you draw,
 And maintain such a quarrel openly?
 Full well I wot the ground of all this grudge 48
 I would not for a million of gold
 The cause were known to them it most concerns,
 Nor would your noble mother for much more
 Be so dishonour'd in the court of Rome 52
 For shame, put up

Dem Not I, till I have sheath'd
 My rapier in his bosom, and withal
 Thrust those reproachful speeches down his throat
 That he hath breath'd in my dishonour here 56

Chi For that I am prepar'd and full resolv'd,

30 braves brags

37 Clubs, clubs!, cf n

39 dancing rapier a sword worn only for ornament

41 lath contemptuous term for sword, cf n

53 put up sheathe your swords

35 approve prove

38 unadvis'd thoughtlessly, rashly

48 wot know

Not I, cf n

Foul-spoken coward, that thunder'st with thy tongue,
And with thy weapon nothing dar'st perform'

Aar Away, I say' 60

Now, by the gods that warlike Goths adore,
This petty brabble will undo us all
Why, lords, and think you not how dangerous
It is to jet upon a prince's right? 64

What' is Lavinia then become so loose,
Or Bassianus so degenerate,
That for her love such quarrels may be broach'd
Without controlment, justice, or revenge? 68

Young lords, beware' an should the empress know
This discord's ground, the music would not please

Chi I care not, I, knew she and all the world
I love Lavinia more than all the world 72

Dem Youngling, learn thou to make some meaner
choice

Lavinia is thine elder brother's hope

Aar Why, are ye mad? or know ye not in Rome
How furious and impatient they be, 76

And cannot brook competitors in love?
I tell you, lords, you do but plot your deaths
By this device

Chi Aaron, a thousand deaths
Would I propose, to achieve her whom I love 80

Aar To achieve her' how?

Dem Why mak'st thou it so strange?
She is a woman, therefore may be woo'd,
She is a woman, therefore may be won,
She is Lavinia, therefore must be lov'd 84

What, man' more water glideth by the mill
Than wots the miller of, and easy it is

62 brabble *squabble, brawl*

70 ground, *cf n*

82 She is a woman, *cf n*

80 propose *risk, undertake*

64 jet *encroach*

achieve *win*

85 water glideth by the mill, *cf n*

Of a cut loaf to steal a shive, we know
Though Bassianus be the emperor's brother, 88
Better than he have worn Vulcan's badge

Aar [*Aside*] Ay, and as good as Saturninus may

Dem. Then why should he despair that knows to
court it

With words, fair looks, and liberality? 92

What! hast thou not full often struck a doe,

And borne her cleanly by the keeper's nose?

Aar Why, then, it seems, some certain snatch or so
Would serve your turns

Chi Ay, so the turn were serv'd 96

Dem Aaron, thou hast hit it

Aar Would you had hit it too!

Then should not we be tir'd with this ado

Why, hark ye, hark ye! and are you such fools

To square for this? Would it offend you, then, 100

That both should speed?

Chi Faith, not me

Dem Nor me, so I were one

Aar For shame, be friends, and join for that you
jar

'Tis policy and stratagem must do 104

That you affect, and so must you resolve

That what you cannot as you would achieve,

You must perforce accomplish as you may

Take this of me Lucrece was not more chaste 108

Than this Lavinia, Bassianus' love

A speedier course than ling'ring languishment

Must we pursue, and I have found the path

87 shive *slice*

89 Vulcan's badge, *cf n*

100 square *put oneself in a boxing attitude, quarrel*

103 that you jar *that which you are quarrelling about*

105 affect *desire*

108 Lucrece, *cf n*

110 ling'ring languishment *a long drawn out courtship*

My lords, a solemn hunting is in hand, 112
 There will the lovely Roman ladies troop:
 The forest walks are wide and spacious,
 And many unfrequented plots there are
 Fitted by kind for rape and villainy 116
 Single you thither, then, this dainty doe,
 And strike her home by force, if not by words.
 This way, or not at all, stand you in hope
 Come, come, our empress, with her sacred wit 120
 To villainy and vengeance consecrate,
 Will we acquaint with all that we intend,
 And she shall file our engines with advice,
 That will not suffer you to square yourselves, 124
 But to your wishes' height advance you both
 The emperor's court is like the house of Fame,
 The palace full of tongues, of eyes, and ears
 The woods are ruthless, dreadful, deaf, and dull; 128
 There speak, and strike, brave boys, and take your
 turns,
 There serve your lusts, shadow'd from heaven's eye,
 And revel in Lavinia's treasury.
Chi Thy counsel, lad, smells of no cowardice 132
Dem *Sit fas aut nefas*, till I find the stream
 To cool this heat, a charm to calm these fits,
Per Styga, per manes vehor *Exeunt*

112 solemn formal, grand

116 by kind by nature

120 sacred, cf. n

123 file our engines sharpen, or finish off our designs

124 square yourselves settle it between yourselves

126 house of Fame, cf. n

133 *Sit fas aut nefas* Be it right or wrong135 *Per Styga, per manes vehor* I am borne across the Styx, and among the shades of the dead, cf. n

Scene Two

[*A Forest near Rome*]

Enter Titus Andronicus and his three Sons, making a noise with hounds and horns, and Marcus

Tit The hunt is up, the morn is bright and grey,
The fields are fragrant and the woods are green
Uncouple here and let us make a bay,
And wake the emperor and his lovely bride, 4
And rouse the prince and ring a hunter's peal,
That all the court may echo with the noise
Sons, let it be your charge, as it is ours,
To attend the emperor's person carefully 8
I have been troubled in my sleep this night,
But dawning day new comfort hath inspir'd.

Wind horns

Here a cry of hounds, and wind horns in a peal, then enter Saturninus, Tamora, Bassianus, Lavinia, Chiron, Demetrius, and their Attendants.

Many good morrows to your majesty,
Madam, to you as many and as good; 12
I promised your Grace a hunter's peal

Sat And you have rung it lustily, my lord,
Somewhat too early for new-married ladies.

Bas. Lavinia, how say you?

Lav I say, no; 16
I have been broad awake two hours and more

Sat Come on, then, horse and chariots let us have,
And to our sport — [*To Tamora*] Madam, now shall
ye see

Our Roman hunting

¹ grey, cf n

⁹ I have been troubled, cf n

³ Uncouple here, cf n

bay barking

Mar I have dogs, my lord, 20
 Will rouse the proudest panther in the chase,
 And climb the highest promontory top
Tit And I have horse will follow where the game
 Makes way, and run like swallows o'er the plain 24
Dem [*Aside*] Chiron, we hunt not, we, with horse
 nor hound,
 But hope to pluck a dainty doe to ground *Exeunt*

Scene Three

[*A lonely part of the Forest*]

Enter Aaron alone [with a bag of gold]

Aar He that had wit would think that I had none,
 To bury so much gold under a tree,
 And never after to inherit it
 Let him that thinks of me so abjectly 4
 Know that this gold must coin a stratagem,
 Which, cunningly effected, will beget
 A very excellent piece of villany
 And so repose, sweet gold, for their unrest 8
 That have their alms out of the empress' chest
 [*Hides the gold*]

Enter Tamora to the Moor

Tam My lovely Aaron, wherefore look'st thou sad,
 When everything doth make a gleeful boast?
 The birds chant melody on every bush, 12
 The snake lies rolled in the cheerful sun,
 The green leaves quiver with the cooling wind,
 And make a chequer'd shadow on the ground

23 horse *horses*
 3 inherit *possess*

24 Makes way *opens up a passage*
 9 alms chest *cf n*

Under their sweet shade, Aaron, let us sit, 16
 And, whilst the babbling echo mocks the hounds,
 Replying shrilly to the well-tun'd horns,
 As if a double hunt were heard at once,
 Let us sit down and mark their yelping noise, 20
 And after conflict, such as was suppos'd
 The wandering prince and Dido once enjoy'd,
 When with a happy storm they were surpris'd,
 And curtain'd with a counsel-keeping cave, 24
 We may, each wreathed in the other's arms,
 Our pastimes done, possess a golden slumber;
 Whiles hounds and horns and sweet melodious birds
 Be unto us as is a nurse's song 28
 Of lullaby to bring her babe asleep

Aar Madam, though Venus govern your desires,
 Saturn is dominator over mine
 What signifies my deadly-standing eye, 32
 My silence and my cloudy melancholy,
 My fleece of woolly hair that now uncurls
 Even as an adder when she doth unroll
 To do some fatal execution? 36
 No, madam, these are no venereal signs.
 Vengeance is in my heart, death in my hand,
 Blood and revenge are hammering in my head
 Hark, Tamora, the empress of my soul, 40
 Which never hopes more heaven than rests in thee
 This is the day of doom for Bassianus,
 His Philomel must lose her tongue to-day,
 Thy sons make pillage of her chastity, 44
 And wash their hands in Bassianus' blood
 Seest thou this letter? take it up, I pray thee,

17 echo mocks the hounds, etc., cf. n

22 The wandering prince *Aeneas* (cf. *Vergil, Aeneid* 4 165 ff.)

23 happy *lucky*

31 Saturn is dominator, cf. n

32 deadly standing *fixedly staring like that of the dead*

37 venereal *erotic*

43 Philomel, cf. n

And give the king this fatal-plotted scroll
 Now question me no more, we are espied, 48
 Here comes a parcel of our hopeful booty,
 Which dreads not yet their lives' destruction

Enter Bassianus and Lavinia

Tam Ah! my sweet Moor, sweeter to me than life!
Aar No more, great empress, Bassianus comes 52
 Be cross with him, and I'll go fetch thy sons
 To back thy quarrels, whatsoe'er they be [*Exit*]

Bas Whom have we here? Rome's royal empress,
 Unfurnish'd of her well-beseeming troop? 56
 Or is it Dian, habited like her,
 Who hath abandoned her holy groves,
 To see the general hunting in this forest?

Tam Saucy controller of our private steps! 60
 Had I the power that some say Dian had,
 Thy temples should be planted presently
 With horns, as was Actæon's, and the hounds
 Should drive upon thy new-transformed limbs, 64
 Unmannerly intruder as thou art!

Lav Under your patience, gentle empress,
 'Tis thought you have a goodly gift in horning,
 And to be doubted that your Moor and you 68
 Are singled forth to try experiments
 Jove shield your husband from his hounds to-day!
 'Tis pity they should take him for a stag

Bas Believe me, queen, your swarth Cimmerian 72
 Doth make your honour of his body's hue,
 Spotted, detested, and abominable.
 Why are you sequester'd from all your train,
 Dismounted from your snow-white goodly steed, 76

49 parcel part

56 well beseeching troop the guard of honor sustable to an empress

62 presently immediately

63 horns

Actæon's, cf n

64 drive upon rush upon

72 Cimmerian, cf n

And wander'd hither to an obscure plot,
Accompanied but with a barbarous Moor,
If foul desire had not conducted you?

Lav And, being intercepted in your sport, 80
Great reason that my noble lord be rated
For sauciness I pray you, let us hence,
And let her joy her raven-colour'd love,
This valley fits the purpose passing well 84

Bas The king my brother shall have note of this

Lav Ay, for these slips have made him noted long.
Good king, to be so mightily abus'd!

Tam. Why have I patience to endure all this? 88

Enter Chiron and Demetrius

Dem How now, dear sovereign, and our gracious
mother!

Why doth your highness look so pale and wan?

Tam Have I not reason, think you, to look pale?
These two have 'tic'd me hither to this place 92
A barren detested vale, you see, it is,
The trees, though summer, yet forlorn and lean,
O'ercome with moss and baleful mistletoe
Here never shines the sun, here nothing breeds, 96
Unless the nightly owl or fatal raven
And when they show'd me this abhorred pit,
They told me, here, at dead time of the night,
A thousand fiends, a thousand hissing snakes, 100
Ten thousand swelling toads, as many urchins,
Would make such fearful and confused cries,
As any mortal body hearing it
Should straight fall mad, or else die suddenly 104
No sooner had they told this hellish tale,

83 joy enjoy	86 slips offences, cf n	87 abus'd deceived
92 'tic'd enticed	93 barren detested vale, cf n	
97 fatal evil omened	101 urchins hedgehogs	

But straight they told me they would bind me here
 Unto the body of a dismal yew,
 And leave me to this miserable death 108
 And then they call'd me foul adulteress,
 Lascivious Goth, and all the bitterest terms
 That ever ear did hear to such effect,
 And, had you not by wondrous fortune come, 112
 This vengeance on me had they executed
 Revenge it, as you love your mother's life,
 Or be ye not henceforth call'd my children.

Dem. This is a witness that I am thy son 116

Stab him [i.e. Bassianus]

Chi And this for me, struck home to show my
 strength

[Also stabs Bassianus, who dies]

Lav Ay, come, Semiramis, nay, barbarous Tamora,
 For no name fits thy nature but thy own

Tam Give me thy poniard, you shall know, my
 boys, 120

Your mother's hand shall right your mother's wrong

Dem Stay, madam, here is more belongs to her

First thrash the corn, then after burn the straw
 This minion stood upon her chastity, 124

Upon her nuptial vow, her loyalty,
 And with that painted hope braves your mightiness
 And shall she carry this unto her grave?

Chi An if she do, I would I were an eunuch 128
 Drag hence her husband to some secret hole,
 And make his dead trunk pillow to our lust

Tam But when ye have the honey ye desire,
 Let not this wasp outlive, us both to sting 132

Chi I warrant you, madam, we will make that sure

110 Lascivious Goth, cf n

124 minion saucy person stood prided herself

126 painted unreal, false (?), cf n

Come, mistress, now perforce we will enjoy
That nice-preserved honesty of yours.

Lav O Tamora! thou bear'st a woman's face,— 136

Tam I will not hear her speak, away with her!

Lav Sweet lords, entreat her hear me hut a word

Dem Listen, fair madam let it be your glory

To see her tears, hut be your heart to them 140

As unrelenting flint to drops of rain

Lav When did the tiger's young ones teach the
dam?

O! do not learn her wrath, she taught it thee,

The milk thou suck'dst from her did turn to
marble; 144

Even at thy teat thou hadst thy tyranny

Yet every mother breeds not sons alike

[*To Chiron*] Do thou entreat her show a woman pity

Chi What! wouldst thou have me prove myself a
bastard? 148

Lav 'Tis true! the raven doth not hatch a lark

Yet have I heard—O could I find it now!—

The lion mov'd with pity did endure

To have his princely paws par'd all away 152

Some say that ravens foster forlorn children,

The whilst their own birds famish in their nests

O, he to me, though thy hard heart say no,

Nothing so kind, but something pitiful! 156

Tam I know not what it means, away with her!

Lav O, let me teach thee! for my father's sake,
That gave thee life when well he might have slain
thee,

Be not obdurate, open thy deaf ears 160

Tam. Hadst thou in person ne'er offended me,

135 nice preserved *prudishly preserved*

152 paws *se claws, cf n*

153 ravens

143 learn *teach*

children, *cf n*

Even for his sake am I pitiless.
 Remember, boys, I pour'd forth tears in vain
 To save your brother from the sacrifice; 164
 But fierce Andronicus would not relent
 Therefore, away with her, and use her as you will:
 The worse to her, the better lov'd of me

Lav. O Tamora ' be call'd a gentle queen, 168
 And with thine own hands kill me in this place,
 For 'tis not life that I have begg'd so long,
 Poor I was slain when Bassianus died

Tam. What begg'st thou, then? fond woman, let me
 go 172

Lav. 'Tis present death I beg; and one thing more
 That womanhood denies my tongue to tell
 O keep me from their worse than killing lust,
 And tumble me into some loathsome pit, 176
 Where never man's eye may behold my body!
 Do this, and be a charitable murderer

Tam. So should I rob my sweet sons of their fee.
 No, let them satisfy their lust on thee 180

Dem. Away! for thou hast stay'd us here too long

Lav. No grace! no womanhood! Ah, beastly creature,

The blot and enemy to our general name
 Confusion fall— 184

Chi. Nay, then I'll stop your mouth Bring thou
 her husband

This is the hole where Aaron bid us hide him
 [*Demetrius throws the body of Bassianus into the pit,*
then exeunt Demetrius and Chiron, dragging off
Lavinia]

172 fond foolish

183 blot
 in general

name a blot on, and enemy to, the good name of women

173 present instant

Tam Farewell, my sons see that you make her
sure

Ne'er let my heart know merry cheer indeed 188

Till all the Andronici be made away.

Now will I hence to seek my lovely Moor,

And let my spleenful sons this trull deflower *Exit*

*Enter Aaron, with [Quintus and Martius,] two of
Titus's Sons*

Aar Come on, my lords, the better foot before 192

Straight will I bring you to the loathsome pit

Where I espied the panther fast asleep

Quin My sight is very dull, whate'er it bodes

Mart And mine, I promise you were't not for
shame, 196

Well could I leave our sport to sleep awhile

[Falls into the pit]

Quin What' art thou fall'n? What subtle hole is
this,

Whose mouth is cover'd with rude-growing briers,

Upon whose leaves are drops of new-shed blood 200

As fresh as morning's dew distill'd on flowers?

A very fatal place it seems to me

Speak, brother, hast thou hurt thee with the fall?

Mart O brother! with the dismal'st object hurt 204

That ever eye with sight made heart lament

Aar [*Aside*] Now will I fetch the king to find them
here,

That he thereby may give a likely guess

How these were they that made away his brother 208

Exit Aaron

Mart Why dost not comfort me, and help me out

From this unhallow'd and blood-stained hole?

191 spleenful hot, eager trull loose woman

Quin. I am surprised with an uncouth fear,
A chilling sweat o'erruns my trembling joints 212
My heart suspects more than mine eye can see

Mart To prove thou hast a true-divining heart,
Aaron and thou look down into this den,
And see a fearful sight of blood and death. 216

Quin Aaron is gone, and my compassionate heart
Will not permit mine eyes once to behold
The thing whereat it trembles by surmise
O tell me how it is ' for ne'er till now 220
Was I a child, to fear I know not what

Mart Lord Bassianus lies embrewed here,
All on a heap, like to a slaughter'd lamb,
In this detested, dark, blood-drinking pit 224

Quin If it be dark, how dost thou know 'tis he?

Mart Upon his bloody finger he doth wear
A precious ring, that lightens all the hole,
Which, like a taper in some monument, 228
Doth shine upon the dead man's earthy cheeks,
And shows the ragged entrails of the pit
So pale did shine the moon on Pyramus
When he by night lay bath'd in maiden blood. 232
O brother ' help me with thy fainting hand—
If fear hath made thee faint, as me it hath—
Out of this fell devouring receptacle,
As hateful as Cocytus' misty mouth 236

Quin Reach me thy hand, that I may help thee out,
Or, wanting strength to do thee so much good
I may be pluck'd into the swallowing womb
Of this deep pit, poor Bassianus' grave 240
I have no strength to pluck thee to the brink

211 uncouth *strange, horrible*

223 on a heap *in a heap*

231 Pyramus, *cf n*

236 Cocytus *the river of lamentation in Hades*

222 embrewed *soaked in blood*

227 A precious ring, *cf n*

Mart. Nor I no strength to climb without thy help
Quin Thy hand once more, I will not loose again,
 Till thou art here aloft, or I below 244
 Thou canst not come to me I come to thee

Both fall in

Enter the Emperor, [with] Aaron the Moor

Sat Along with me I'll see what hole is here,
 And what he is that now is leap'd into it
 Say, who art thou that lately didst descend 248
 Into this gaping hollow of the earth?

Mart The unhappy son of old Andronicus,
 Brought hither in a most unlucky hour,
 To find thy brother Bassianus dead 252

Sat My brother dead! I know thou dost but jest
 He and his lady both are at the lodge,
 Upon the north side of this pleasant chase;
 'Tis not an hour since I left him there 256

Mart We know not where you left him all alive,
 But, out alas! here have we found him dead

Enter Tamora [with Attendants], [Titus] Andronicus, and Lucius

Tam Where is my lord, the king?

Sat Here, Tamora, though griev'd with killing
 grief 260

Tam Where is thy brother Bassianus?

Sat Now to the bottom dost thou search my wound
 Poor Bassianus here lies murdered

Tam Then all too late I bring this fatal writ, 264
 The complot of this timeless tragedy,
 And wonder greatly that man's face can fold

243 loose *loose my hold*

262 search *probe*

255 chase *hunting ground*
 265 complot *plot* timeless *untimely*

In pleasing smiles such murderous tyranny
She giveth Saturnine a letter Saturninus
reads the letter.

Sat. 'And if we miss to meet him handsomely, 268
 Sweet huntsman, Bassianus 'tis we mean,
 Do thou so much as dig the grave for him.
 Thou know'st our meaning Look for thy reward
 Among the nettles at the elder-tree 272
 Which overshades the mouth of that same pit
 Where we decreed to bury Bassianus
 Do this, and purchase us thy lasting friends '
 O Tamora ' was ever heard the like? 276
 This is the pit, and this the elder-tree
 Look, sirs, if you can find the huntsman out
 That should have murther'd Bassianus here

Aar My gracious lord, here is the bag of gold 280

Sat [To Titus] Two of thy whelps, fell curs of
 bloody kind,
 Have here bereft my brother of his life
 Sirs, drag them from the pit unto the prison
 There let them bide until we have devis'd 284
 Some never-heard-of torturing pain for them.

Tam What ' are they in this pit? O wondrous
 thing!

How easily murder is discovered!

Tit High emperor, upon my feeble knee 288
 I beg this boon with tears not lightly shed,
 That this fell fault of my accursed sons,
 Accursed, if the fault be prov'd in them,—

Sat If it be prov'd ' you see it is apparent 292
 Who found this letter? Tamora, was it you?

Tam Andronicus himself did take it up

Tit I did, my lord yet let me be their bail;

For, by my father's reverend tomb, I vow 296
They shall be ready at your highness' will
To answer their suspicion with their lives.

Sat Thou shalt not bail them· see thou follow me
Some bring the murther'd body, some the mur-
therers 300

Let them not speak a word, the guilt is plain,
For, by my soul, were there worse end than death,
That end upon them should be executed

Tam Andronicus, I will entreat the king 304
Fear not thy sons, they shall do well enough

Tit Come, Lucius, come, stay not to talk with them
Exeunt

Scene Four

[*Another part of the Forest*]

*Enter the Empress's Sons, with Lavinia, her hands cut
off, and her tongue cut out, and ravished*

Dem So, now go tell, an if thy tongue can speak,
Who 'twas that cut thy tongue and ravish'd thee

Chi Write down thy mind, bewray thy meaning so,
An if thy stumps will let thee play the scribe 4

Dem See, how with signs and tokens she can
scrawl

Chi Go home, call for sweet water, wash thy hands

Dem She hath no tongue to call, nor hands to wash,
And so let's leave her to her silent walks 8

Chi An 'twere my case, I should go hang myself.

Dem If thou hadst hands to help thee knit the cord.

Exeunt [Demetrius and Chiron]

Wind horns.

305 Fear not *fear not for*
6 sweet *perfumed*

5 scrawl *scrawl (?)*, cf n

Enter Marcus, from hunting, to Lavinia

Mar. Who's this? my niece, that flies away so fast?
 Cousin, a word, where is your husband? 12
 If I do dream, would all my wealth would wake me!
 If I do wake, some planet strike me down,
 That I may slumber in eternal sleep!
 Speak, gentle niece, what stern ungentle hands 16
 Hath lopp'd and hew'd and made thy body bare
 Of her two branches, those sweet ornaments,
 Whose circling shadows kings have sought to sleep in,
 And might not gain so great a happiness 20
 As have thy love? Why dost not speak to me?
 Alas! a crimson river of warm blood,
 Like to a bubbling fountain stirr'd with wind,
 Doth rise and fall between thy rosed lips, 24
 Coming and going with thy honey breath
 But, sure, some Tereus hath deflower'd thee,
 And, lest thou shouldst detect him, cut thy tongue
 Ah! now thou turn'st away thy face for shame, 28
 And, notwithstanding all this loss of blood,
 As from a conduit with three issuing spouts,
 Yet do thy cheeks look red as Titan's face
 Blushing to be encounter'd with a cloud 32
 Shall I speak for thee? shall I say 'tis so?
 O that I knew thy heart! and knew the beast,
 That I might rail at him to ease my mind
 Sorrow conceal'd, like to an oven stopp'd, 36
 Doth burn the heart to cinders where it is.
 Fair Philomela, she but lost her tongue,
 And in a tedious sampler sew'd her mind
 But, lovely niece, that mean is cut from thee, 40

12 Cousin *near relation, of either sex*

26 Tereus, *cf n*

34 thy heart *what is in thy mind*

40 mean *means*

17 Hath *have*

31 Titan's *the sun's*

39 mind *meaning, cf n*

A craftier Tereus hast thou met withal,
 And he hath cut those pretty fingers off,
 That could have better sew'd than Philomel
 O' had the monster seen those lily hands 44
 Tremble, like aspen-leaves, upon a lute,
 And make the silken strings delight to kiss them,
 He would not, then, have touch'd them for his life,
 Or had he heard the heavenly harmony 48
 Which that sweet tongue hath made,
 He would have dropp'd his knife, and fell asleep,
 As Cerberus at the Thracian poet's feet
 Come, let us go, and make thy father blind, 52
 For such a sight will blind a father's eye
 One hour's storm will drown the fragrant meads,
 What will whole months of tears thy father's eyes?
 Do not draw back, for we will mourn with thee 56
 O could our mourning ease thy misery! *Exeunt.*

ACT THIRD

Scene One

[*Rome A Street*]

*Enter the Judges and Senators [and Tribunes], with
 Titus's two Sons, bound, passing on the Stage to
 the place of execution, and Titus going before,
 pleading*

Tit Hear me, grave fathers! noble tribunes, stay!
 For pity of mine age, whose youth was spent
 In dangerous wars, whilst you securely slept,
 For all my blood in Rome's great quarrel shed; 4
 For all the frosty nights that I have watch'd,

51 Cerberus feet, cf n

And for these bitter tears, which now you see
 Filling the aged wrinkles in my cheeks.
 Be pitiful to my condemned sons, 8
 Whose souls are not corrupted as 'tis thought
 For two-and-twenty sons I never wept,
 Because they died in honour's lofty bed
 For these, tribunes, in the dust I write 12
*Andronicus lieth down, and the Judges
 pass by him [and exeunt]*

My heart's deep languor and my soul's sad tears
 Let my tears stanch the earth's dry appetite,
 My sons' sweet blood will make it shame and blush
*Exeunt [Senators, Tribunes, and the
 Others, with the Prisoners].*

O earth! I will befriend thee more with rain, 16
 That shall distil from these two ancient urns,
 Than youthful April shall with all his showers:
 In summer's drought I'll drop upon thee still;
 In winter with warm tears I'll melt the snow, 20
 And keep eternal spring-time on thy face,
 So thou refuse to drink my dear sons' blood

Enter Lucius, with his weapon drawn

O reverend tribunes! O gentle, aged men!
 Unbind my sons, reverse the doom of death: 24
 And let me say, that never wept before,
 My tears are now prevailing orators
Luc O noble father, you lament in vain:
 The tribunes hear you not, no man is by; 28
 And you recount your sorrows to a stone.

Tit Ah, Lucius, for thy brothers let me plead!
 Grave tribunes, once more I entreat of you,—

Luc. My gracious lord, no tribune hears you
speak 32

Tit. Why, 'tis no matter, man if they did hear,
They would not mark me, or if they did mark,
They would not pity me, yet plead I must,
And bootless, unto them 36

Therefore I tell my sorrows to the stones,
Who, though they cannot answer my distress,
Yet in some sort they are better than the tribunes,
For that they will not intercept my tale 40

When I do weep, they humbly at my feet
Receive my tears, and seem to weep with me,
And, were they but attired in grave weeds,
Rome could afford no tribune like to these 44

A stone is as soft wax, tribunes more hard than stones,
A stone is silent, and offendeth not,
And tribunes with their tongues doom men to death

[*Rises*]

But wherefore stand'st thou with thy weapon
drawn? 48

Luc. To rescue my two brothers from their death,
For which attempt the judges have pronounc'd
My everlasting doom of banishment

Tit. O happy man! they have befriended thee 52
Why, foolish Lucius, dost thou not perceive
That Rome is but a wilderness of tigers?

Tigers must prey, and Rome affords no prey
But me and mine how happy art thou then, 56
From these devourers to be banished!

But who comes with our brother Marcus here?

Enter Marcus and Lavinia

Mar. Titus, prepare thy aged eyes to weep,

Or, if not so, thy noble heart to break · 60

I bring consuming sorrow to thine age

Tit Will it consume me? let me see it then.

Mar This was thy daughter

Tit Why, Marcus, so she is 64

Luc Ay me! this object kills me

Tit Faint-hearted boy, arise, and look upon her

Speak, Lavinia, what accursed hand

Hath made thee handless in thy father's sight? 68

What fool hath added water to the sea,

Or brought a faggot to bright-burning Troy?

My grief was at the height before thou cam'st,

And now, like Nilus, it disdaineth bounds 72

Give me a sword, I'll chop off my hands too;

For they have fought for Rome, and all in vain,

And they have nurs'd this woe, in feeding life,

In bootless prayer have they been held up, 76

And they have serv'd me to effectless use

Now all the service I require of them

Is that the one will help to cut the other

'Tis well, Lavinia, that thou hast no hands, 80

For hands, to do Rome service, are but vain

Luc Speak, gentle sister, who hath martyr'd thee?

Mar O! that delightful engine of her thoughts,

That blabb'd them with such pleasing eloquence, 84

Is torn from forth that pretty bollow cage,

Where, like a sweet melodious bird, it sung

Sweet varied notes, enchanting every ear

Luc O! say thou for her, who hath done this

deed? 88

Mar O! thus I found her straying in the park,

Seeking to hide herself, as doth the deer,

That hath receiv'd some unrecuring wound.
Tit It was my dear, and he that wounded her 92
 Hath hurt me more than had he kill'd me dead.
 For now I stand as one upon a rock
 Environ'd with a wilderness of sea,
 Who marks the waxing tide grow wave by wave, 96
 Expecting ever when some envious surge
 Will in his brinish bowels swallow him
 This way to death my wretched sons are gone,
 Here stands my other son, a banish'd man, 100
 And here my brother, weeping at my woes
 But that which gives my soul the greatest spurn,
 Is dear Lavinia, dearer than my soul
 Had I but seen thy picture in this plight 104
 It would have madded me what shall I do
 Now I behold thy lively body so?
 Thou hast no hands to wipe away thy tears,
 Nor tongue to tell me who hath martyr'd thee: 108
 Thy husband he is dead, and for his death
 Thy brothers are condemn'd, and dead by this
 Look, Marcus! ah! son Lucius, look on her
 When I did name her brothers, then fresh tears 112
 Stood on her cheeks, as doth the honey-dew
 Upon a gather'd lily almost wither'd
Mar Perchance she weeps because they kill'd her
 husband,
 Perchance because she knows them innocent 116
Tit If they did kill thy husband, then be joyful,
 Because the law hath ta'en revenge on them
 No, no, they would not do so foul a deed,
 Witness the sorrow that their sister makes. 120
 Gentle Lavinia, let me kiss thy lips,

91 unrecuring *incurable*
 98 his *its*

97 envious *malignant*
 102 spurn *pang*

Or make some sign how I may do thee ease
 Shall thy good uncle, and thy brother Lucius,
 And thou, and I, sit round about some fountain, 124
 Looking all downwards, to behold our cheeks
 How they are stain'd, like meadows yet not dry,
 With miry slime left on them by a flood?
 And in the fountain shall we gaze so long 128
 Till the fresh taste be taken from that clearness,
 And made a brine-pit with our bitter tears?
 Or shall we cut away our hands, like thine?
 Or shall we hite our tongues, and in dumb shows 132
 Pass the remainder of our hateful days?
 What shall we do? let us, that have our tongues,
 Plot some device of further misery,
 To make us wonder'd at in time to come 136
Luc Sweet father, cease your tears, for at your
 grief
 See how my wretched sister sobs and weeps
Mar Patience, dear niece Good Titus, dry thine
 eyes
Tit Ah, Marcus, Marcus, brother! well I wot 140
 Thy napkin cannot drink a tear of mine,
 For thou, poor man, hast drown'd it with thine own
Luc Ah, my Lavinia, I will wipe thy cheeks
Tit Mark, Marcus, mark! I understand her
 signs 144
 Had she a tongue to speak, now would she say
 That to her brother which I said to thee
 His napkin, with his true tears all bewet,
 Can do no service on her sorrowful cheeks 148
 O what a sympathy of woe is this!
 As far from help as limbo is from bliss

Enter Aaron the Moor, alone.

Aar Titus Andronicus, my lord the emperor
Sends thee this word that, if thou love thy sons, 152
Let Marcus, Lucius, or thyself, old Titus,
Or any one of you, chop off your hand,
And send it to the king he for the same
Will send thee hither both thy sons alive; 156
And that shall be the ransom for their fault

Tit O gracious emperor! O gentle Aaron!
Did ever raven sing so like a lark,
That gives sweet tidings of the sun's uprise? 160
With all my heart, I'll send the emperor my hand.
Good Aaron, wilt thou help to chop it off?

Luc Stay, father! for that noble hand of thine,
That hath thrown down so many enemies, 164
Shall not be sent, my hand will serve the turn
My youth can better spare my blood than you,
And therefore mine shall save my brothers' lives

Mar Which of your hands hath not defended
Rome, 168
And rear'd aloft the bloody battle-axe,
Writing destruction on the enemy's castle?
O! none of both but are of high desert
My hand hath been but idle, let it serve 172
To ransom my two nephews from their death,
Then have I kept it to a worthy end

Aar Nay, come, agree whose hand shall go along,
For fear they die before their pardon come 176

Mar My hand shall go

Luc By heaven, it shall not go!

Tit Sirs, strive no more such wither'd herbs as
these

Are meet for plucking up, and therefore mine

Luc Sweet father, if I shall be thought thy son, 180
Let me redeem my brothers hoth from death

Mar. And for our father's sake, and mother's care,
Now let me show a brother's love to thee

Tit. Agree between you, I will spare my hand 184

Luc. Then I'll go fetch an axe

Mar. But I will use the axe.

Exeunt [Lucius and Marcus]

Tit. Come hither, Aaron, I'll deceive them both:
Lend me thy hand, and I will give thee mine

Aar [*Aside*] If that be call'd deceit, I will be
honest, 188

And never, whilst I live, deceive men so.

But I'll deceive you in another sort,

And that you'll say, ere half an hour pass

He cuts off Titus's hand.

Enter Lucius and Marcus again

Tit Now stay your strife what shall he is dis-
patch'd 192

Good Aaron, give his majesty my hand

Tell him it was a hand that warded him

From thousand dangers, bid him bury it

More hath it merited, that let it have 196

As for my sons, say I account of them

As jewels purchas'd at an easy price,

And yet dear too, because I bought mine own.

Aar I go, Andronicus, and for thy hand, 200

Look hy and by to have thy sons with thee

[*Aside*] Their heads, I mean O how this villany

Doth fat me with the very thoughts of it!

Let fools do good, and fair men call for grace, 204

Aaron will have his soul black like his face. *Exit.*

Tit. O' here I lift this one hand up to heaven,
And how this feeble ruin to the earth.
If any power pities wretched tears, 208
To that I call!—[*To Lavinia*]—What' wilt thou
kneel with me?

Do, then, dear heart, for heaven shall hear our
prayers,

Or with our sighs we'll breathe the welkin dim,
And stain the sun with fog, as sometime clouds 212
When they do hug him in their melting bosoms.

Mar O brother, speak with possibilities,
And do not break into these deep extremes

Tit Is not my sorrow deep, having no bottom? 216
Then be my passions bottomless with them

Mar But yet let reason govern thy lament

Tit If there were reason for these miseries,
Then into limits could I bind my woes 220

When heaven doth weep, doth not the earth o'erflow?

If the winds rage, doth not the sea wax mad,
Threat'ning the welkin with his big-swoll'n face?

And wilt thou have a reason for this coil? 224

I am the sea, hark how her sighs do flow!

She is the weeping welkin, I the earth

Then must my sea be moved with her sighs;

Then must my earth with her continual tears 228

Become a deluge, overflow'd and drown'd,

For why my bowels cannot hide her woes,

But like a drunkard must I vomit them

Then give me leave, for losers will have leave 232

To ease their stomachs with their bitter tongues.

Enter a Messenger with two heads and a hand

Mess. Worthy Andronicus, ill art thou repaid

211 welkin sky
224 coil confusion

214 with within the range of
230 For why because

For that good hand thou sent'st the emperor.
 Here are the heads of thy two noble sons, 236
 And here's thy hand, in scorn to thee sent back:
 Thy griefs their sports, thy resolution mock'd;
 That woe is me to think upon thy woes,
 More than remembrance of my father's death. 240

Exit

Mar. Now let hot *Ætna* cool in *Sicily*,
 And be my heart an ever-burning hell!
 These miseries are more than may be borne
 To weep with them that weep doth ease some deal, 244
 But sorrow flouted at is double death

Luc Ah! that this sight should make so deep a
 wound,
 And yet detested life not shrink thereat!
 That ever death should let life bear his name, 248
 Where life hath no more interest but to breathe!

[*Lavinia kisses Titus*]

Mar Alas! poor heart, that kiss is comfortless
 As frozen water to a starved snake

Tit When will this fearful slumber have an end? 252

Mar Now, farewell, flattery! die, *Andronicus*,
 Thou dost not slumber see, thy two sons' heads,
 Thy warlike hand, thy mangled daughter here,
 Thy other banish'd son, with this dear sight 256
 Struck pale and bloodless, and thy brother, I,
 Even like a stony image, cold and numb
 Ah! now no more will I control my griefs
 Rent off thy silver hair, thy other hand 260
 Gnawing with thy teeth, and be this dismal sight
 The closing up of our most wretched eyes!

239 That so that

244 some deal somewhat, cf n

251 starved benumbed with cold

256 dear sight a sight that touches him very closely

260 Rent rend

Now is a time to storm; why art thou still?

Tit. Ha, ha, ha! 264

Mar. Why dost thou laugh? it fits not with this hour

Tit. Why, I have not another tear to shed

Besides, this sorrow is an enemy,

And would usurp upon my watery eyes, 268

And make them blind with tributary tears.

Then which way shall I find Revenge's cave?

For these two heads do seem to speak to me,

And threat me I shall never come to bliss 272

Till all these mischiefs be return'd again

Even in their throats that have committed them

Come, let me see what task I have to do

You heavy people, circle me about, 276

That I may turn me to each one of you,

And swear unto my soul to right your wrongs

The vow is made Come, brother, take a head,

And in this hand the other will I bear 280

Lavinia, thou shalt be employ'd in these things

Bear thou my hand, sweet wench, between thy teeth

As for thee, boy, go get thee from my sight,

Thou art an exile, and thou must not stay 284

Hie to the Goths, and raise an army there.

And if you love me, as I think you do,

Let's kiss and part, for we have much to do

Exeunt Manet Lucius

Luc. Farewell, Andronicus, my noble father, 288

The woeful'st man that ever liv'd in Rome

Farewell, proud Rome, till Lucius come again,

He leaves his pledges dearer than his life

Farewell, Lavinia, my noble sister, 292

O would thou wert as thou tofore hast been!

But now nor Lucius nor Lavinia lives

But in oblivion and hateful griefs
 If Lucius live, he will requite your wrongs, 296
 And make proud Saturnine and his empress
 Beg at the gates like Tarquin and his queen.
 Now will I to the Goths, and raise a power,
 To be reveng'd on Rome and Saturnine 300
Exit Lucius

Scene Two

[*The Same A Room in Titus's House*] *A Banquet*
 [set out]

Enter Andronicus, Marcus, Lavinia, and the Boy
 [*young Lucius*]

Tit So, so, now sit, and look you eat no more
 Than will preserve just so much strength in us
 As will revenge these bitter woes of ours
 Marcus, unknit that sorrow-wreathen knot 4
 Thy niece and I, poor creatures, want our hands,
 And cannot passionate our ten-fold grief
 With folded arms This poor right hand of mine
 Is left to tyrannize upon my breast, 8
 Who, when my heart, all mad with misery,
 Beats in this hollow prison of my flesh,
 Then thus I thump it down
 [*To Lavinia*] Thou map of woe, that thus dost talk
 in signs! 12
 When thy poor heart beats with outrageous beating
 Thou canst not strike it thus to make it still
 Wound it with sighing, girl, kill it with groans,
 Or get some little knife between thy teeth, 16

299 power army

4 sorrow-wreathen knot, cf n

15 Wound it with sighing, cf n

Scene Two, cf n

12 map picture

And just against thy heart make thou a hole,
That all the tears that thy poor eyes let fall
May run into that sink, and, soaking in,
Drown the lamenting fool in sea-salt tears 20

Mar Fie, brother, fie! teach her not thus to lay
Such violent hands upon her tender life.

Tit How now! has sorrow made thee dote already?
Why, Marcus, no man should be mad but I 24
What violent hands can she lay on her life?
Ah! wherefore dost thou urge the name of hands?
To bid Æneas tell the tale twice o'er,
How Troy was burnt and he made miserable? 28
O handle not the theme, to talk of hands,
Lest we remember still that we have none!
Fie, fie! how frantically I square my talk,
As if we should forget we had no hands, 32
If Marcus did not name the word of hands
Come, let's fall to, and, gentle girl, eat this
Here is no drink Hark, Marcus, what she says,
I can interpret all her martyr'd signs 36
She says she drinks no other drink but tears,
Brew'd with her sorrow, mash'd upon her cheeks
Speechless complainer, I will learn thy thought,
In thy dumb action will I be as perfect 40
As begging hermits in their holy prayers
Thou shalt not sigh, nor hold thy stumps to heaven,
Nor wink, nor nod, nor kneel, nor make a sign,
But I of these will wrest an alphabet, 44
And by still practice learn to know thy meaning

Boy Good grandsire, leave these bitter deep lamentations.

31 square *shape, fashion*

36 martyr'd signs *signs of her martyrdom*

38 Brew'd mash'd, *cf n*

40 be as perfect *show as perfect an understanding*

44 of these *from these*

45 still constant

Make my aunt merry with some pleasing tale.

Mar Alas! the tender boy, in passion mov'd, 48
Doth weep to see his grandsire's heaviness.

Tit Peace, tender sapling, thou art made of tears,
And tears will quickly melt thy life away

Marcus strikes the dish with a knife
What dost thou strike at, Marcus, with thy knife? 52

Mar At that that I have kill'd, my lord,—a fly
Tit Out on thee, murderer! thou kill'st my heart,

Mine eyes are cloy'd with view of tyranny.
A deed of death, done on the innocent, 56

Becomes not Titus' brother Get thee gone,
I see thou art not for my company

Mar Alas! my lord, I have but kill'd a fly
Tit 'But' How, if that fly had a father and 60

mother?
How would he hang his slender gilded wings
And buzz lamenting doings in the air!

Poor harmless fly,
That, with his pretty buzzing melody, 64

Came here to make us merry! and thou hast kill'd him
Mar Pardon me, sir, it was a black ill-favour'd fly,

Like to the empress' Moor, therefore I kill'd him
Tit O, O, O! 68

Then pardon me for reprehending thee,
For thou hast done a charitable deed

Give me thy knife, I will insult on him,
Flattering myself, as if it were the Moor 72

Come hither purposely to poison me
There's for thyself, and that's for Tamora.

Ah, sirrah!
Yet I think we are not brought so low, 76

62 lamenting doings *stories of lamentable deeds*

71 insult on *exult over*

76 Yet *low we are not yet brought so low*

But that between us we can kill a fly
That comes in likeness of a coal-black Moor

Mar Alas, poor man! grief has so wrought on him,
He takes false shadows for true substances 80

Tit Come, take away Lavinia, go with me
I'll to thy closet, and go read with thee
Sad stories chanced in the times of old
Come, boy, and go with me thy sight is young, 84
And thou shalt read when mine begin to dazzle

Excunt

ACT FOURTH

Scene One

[Rome Titus's Garden]

*Enter young Lucius, and Lavinia running after him,
and the Boy flies from her, with his books under
his arm [Then] enter Titus and Marcus.*

Boy Help, grandsire, help! my aunt Lavinia
Follows me everywhere, I know not why
Good uncle Marcus, see how swift she comes
Alas, sweet aunt! I know not what you mean 4

Mar Stand by me, Lucius, do not fear thine aunt

Tit She loves thee, boy, too well to do thee harm

Boy Ay, when my father was in Rome, she did

Mar What means my niece Lavinia by these
signs? 8

Tit. Fear her not, Lucius somewhat doth she mean.
See, Lucius, see how much she makes of thee,
Somewhither would she have thee with her
Ah, boy! Cornelia never with more care 12

81 take away clear the table

12 Cornelia the mother of the Gracchi

85 mine mine eyes

Read to her sons, than she hath read to thee
Sweet poetry and Tully's Orator

[*Mar*] Canst thou not guess wherefore she plies
thee thus?

Boy My lord, I know not, I, nor can I guess, 16
Unless some fit or frenzy do possess her,
For I have heard my grandsire say full oft,
Extremity of griefs would make men mad,
And I have read that Hecuba of Troy 20
Ran mad through sorrow, that made me to fear,
Although, my lord, I know my noble aunt
Loves me as dear as e'er my mother did,
And would not, but in fury, fright my youth, 24
Which made me down to throw my books and fly,
Causeless, perhaps But pardon me, sweet aunt,
And, madam, if my uncle Marcus go,
I will most willingly attend your ladyship 28

Mar Lucius, I will

[*Lavinia turns over with her stumps the
books which Lucius has let fall*]

Tis How now, Lavinia! Marcus, what means this?
Some book there is that she desires to see
Which is it, girl, of these? Open them, boy 32
But thou art deeper read, and better skill'd,
Come, and take choice of all my library,
And so beguile thy sorrow, till the heavens
Reveal the damn'd contriver of this deed 36
Why lifts she up her arms in sequence thus?

Mar I think she means that there was more than
one

Confederate in the fact ay, more there was,
Or else to heaven she heaves them for revenge 40

14 Tully's Orator *Cicero's De Oratore*
20, 21 Hecuba sorrow, cf n
37 in sequence one after the other, cf n

15 plies importunes
24 fury madness
39 fact deed

Tit. Lucius, what book is that she tosseth so?

Boy Grandsire, 'tis Ovid's *Metamorphoses*,
My mother gave it me

Mar. For love of her that's gone,
Perhaps, she cull'd it from among the rest 44

Tit Soft! so busily she turns the leaves! Help her.
What would she find? Lavinia, shall I read?

This is the tragic tale of Philomel,
And treats of Tereus' treason and his rape, 48
And rape, I fear, was root of thine annoy

Mar See, brother, see! note how she quotes the
leaves

Tit Lavinia, wert thou thus surpris'd, sweet girl,
Ravish'd and wrong'd, as Philomela was, 52
Forc'd in the ruthless, vast, and gloomy woods?
See, see!

Ay, such a place there is, where we did hunt,—
O had we never, never hunted there!— 56
Pattern'd by that the poet here describes,
By nature made for murders and for rapes

Mar O! why should nature build so foul a den,
Unless the gods delight in tragedies? 60

Tit Give signs, sweet girl, for here are none but
friends,

What Roman lord it was durst do the deed.
Or slunk not Saturnine, as Tarquin erst,
That left the camp to sin in Lucrece' bed? 64

Mar Sit down, sweet niece: brother, sit down by
me

Apollo, Pallas, Jove, or Mercury,
Inspire me, that I may this treason find!
My lord, look here, look here, Lavinia 68

47 Philomel, cf. n. on II. iii. 43

50 quotes examines

63 erst formerly

49 annoy: suffering
57 Pattern'd by fashioned after

This sandy plot is plain, guide, if thou canst,
This after me

*He writes his name with his staff, and
guides it with feet and mouth.*

I have writ my name

Without the help of any hand at all
Curs'd be that heart that forc'd us to this shift! 72
Write thou, good niece, and here display at last
What God will have discover'd for revenge.
Heaven guide thy pen to print thy sorrows plain,
That we may know the traitors and the truth! 76

*She takes the staff in her mouth, and
guides it with her stumps, and writes.*

Tit O! do ye read, my lord, what she hath writ?
'Stuprum, Chiron, Demetrius'

Mar What, what! the lustful sons of Tamora
Performers of this heinous, bloody deed? 80

Tit *Magni dominator poli,
Tam lentus audis scelera? tam lentus vides?*

Mar O calm thee, gentle lord! although I know
There is enough written upon this earth 84
To stir a mutiny in the mildest thoughts
And arm the minds of infants to exclams
My lord, kneel down with me, Lavinia, kneel,
And kneel, sweet boy, the Roman Hector's hope, 88
And swear with me, as, with the woeful fere
And father of that chaste dishonour'd dame,
Lord Junius Brutus sware for Lucrece' rape,
That we will prosecute by good advice 92
Mortal revenge upon these traitorous Goths.
And see their blood, or die with this reproach

78 *Stuprum rape*

81 *Magni dominator, etc Ruler of the great heaven, dost thou so
calmly hear crimes so calmly look upon them? Cf n*

86 *exclams exclamations*

87 91 My lord, kneel down, etc , cf. n

89 *fere mate*

Tit. 'Tis sure enough, an you knew how,
But if you hunt these bear-whelps, then beware: 96
The dam will wake, an if she wind you once
She's with the lion deeply still in league,
And lulls him whilst she playeth on her back,
And when he sleeps will she do what she list 100
You're a young huntsman, Marcus, let it alone,
And, come, I will go get a leaf of brass,
And with a gad of steel will write these words,
And lay it by the angry northern wind 104
Will blow these sands like Sibyl's leaves abroad,
And where's your lesson then? Boy, what say you?

Boy I say, my lord, that if I were a man,
Their mother's bed-chamber should not be safe 108
For these bad bondmen to the yoke of Rome

Mar Ay, that's my boy! thy father hath full oft
For his ungrateful country done the like

Boy And, uncle, so will I, an if I live 112

Tit Come, go with me into mine armoury
Lucius, I'll fit thee, and withal my boy
Shall carry from me to the empress' sons
Presents that I intend to send them both 116
Come, come! thou'lt do thy message, wilt thou not?

Boy Ay, with my dagger in their bosoms, grand-
sire

Tit No, boy, not so, I'll teach thee another course
Lavinia, come Marcus, look to my house, 120
Lucius and I'll go brave it at the court
Ay, marry, will we, sir, and we'll be waited on.

Exeunt [Titus, Lavinia, and young Lucius]

Mar O heavens! can you hear a good man groan,
And not relent or not compassion him? 124

97 wind *scent*
105 Sibyl's leaves, *cf n*

103 gad *point*
124 compassion *have compassion on*

Marcus, attend him in his ecstasy,
 That hath more scars of sorrow in his heart
 Than foemen's marks upon his batter'd shield;
 But yet so just that he will not revenge. 128
 Revenge the heavens for old Andronicus! *Exit.*

Scene Two

[*The same A Room in the Palace*]

*Enter Aaron, Chiron, and Demetrius at one door; and
 at another door young Lucius and another, with
 a bundle of weapons, and verses writ upon them.*

Chi. Demetrius, here's the son of Lucius,
 He hath some message to deliver us
Aar Ay, some mad message from his mad grand-
 father.

Boy My lords, with all the humbleness I may, 4
 I greet your honours from Andronicus,
 [*Aside*] And pray the Roman gods, confound you
 both!

Dem. Gramercy, lovely Lucius what's the news?

Boy [*Aside.*] That you are both decipher'd, that's
 the news, 8
 For villains mark'd with rape [*Aloud*] May it please
 you,

My grandsire, well advis'd, hath sent by me
 The goodliest weapons of his armoury,
 To gratify your honourable youth, 12
 The hope of Rome, for so he bade me say;
 And so I do, and with his gifts present
 Your lordships, that whenever you have need,

You may be armed and appointed well. 16
And so I leave you both: [*Aside*] like bloody villains.

Exit [with Attendant].

Dem. What's here? A scroll, and written round
about?

Let's see—

[*Reads*] '*Integer vitæ, scelerisque purus,* 20
Non eget Mauri jaculis, nec arcu'

Chi O 'tis a verse in Horace, I know it well
I read it in the grammar long ago

Aar Ay, just, a verse in Horace, right, you have
it 24

[*Aside*] Now, what a thing it is to be an ass!
Here's no sound jest! the old man hath found their
guilt

And sends them weapons wrapp'd about with lines,
That wound, beyond their feeling, to the quick, 28
But were our witty empress well afoot,
She would applaud Andronicus' concert:
But let her rest in her unrest awhile

[*To them*] And now, young lords, was 't not a happy
star 32

Led us to Rome, strangers and more than so,
Captives, to be advanced to this height?
It did me good before the palace gate
To brave the tribune in his brother's hearing 36

Dem But me more good, to see so great a lord
Basely insinuate and send us gifts

Aar Had he not reason, Lord Demetrius?
Did you not use his daughter very friendly? 40

Dem I would we had a thousand Roman dames
At such a bay, by turn to serve our lust

16 appointed *equipped*

24 just *just so*

42 At such a bay *under such circumstances*

20 *Integer vitæ, etc., cf. n.*

26 sound jest, *cf. n.*

Chi. A charitable wish and full of love

Aar. Here lacks but your mother for to say amen. 44

Chi. And that would she for twenty thousand more.

Dem Come, let us go and pray to all the gods
For our beloved mother in her pains

Aar. [*Aside*] Pray to the devils, the gods have
given us over *Flourish [within]* 48

Dem Why do the emperor's trumpets flourish thus?

Chi. Belike, for joy the emperor hath a son

Dem Soft! who comes here?

Enter Nurse with a blackamoor Child

Nur. Good morrow, lords O! tell me, did you
see 52

Aaron the Moor?

Aar Well, more or less, or ne'er a whit at all,
Here Aaron is, and what with Aaron now?

Nur O gentle Aaron! we are all undone 56
Now help, or woe betide thee evermore!

Aar Why, what a caterwauling dost thou keep!
What dost thou wrap and fumble in thine arms?

Nur O! that which I would hide from heaven's
eye, 60

Our empress' shame, and stately Rome's disgrace!
She is deliver'd, lords, she is deliver'd

Aar To whom?

Nur I mean, she is brought a-bed

Aar. Well, God give her good rest! What hath he
sent her? 64

Nur A devil

Aar Why, then she's the devil's dam a joyful issue.

Nur A joyless, dismal, black, and sorrowful issue
Here is the babe, as loathsome as a toad 68

Amongst the fairest breeders of our clime
The empress sends it thee, thy stamp, thy seal,
And bids thee christen it with thy dagger's point.

Aar. 'Zounds, ye whore' is black so base a hue? 72
Sweet blowse, you are a beauteous blossom, sure

Dem. Villain, what hast thou done?

Aar. That which thou canst not undo.

Chi. Thou hast undone our mother 76

[*Aar.* Villain, I have done thy mother]

Dem. And therein, hellish dog, thou hast undone
Woe to her chance, and damn'd her loathed choice!

Accurs'd the offspring of so foul a fiend! 80

Chi. It shall not live

Aar. It shall not die

Nur. Aaron, it must, the mother wills it so

Aar. What! must it, nurse? then let no man but

I 84

Do execution on my flesh and blood

Dem. I'll broach the tadpole on my rapier's point
Nurse, give it me, my sword shall soon dispatch it

Aar. Sooner this sword shall plough thy bowels
up 88

[*Takes the Child from the Nurse, and draws*]

Stay, murtherous villains! will you kill your brother?

Now, by the burning tapers of the sky,

That shone so brightly when this boy was got,

He dies upon my scimitar's sharp point 92

That touches this my first-born son and heir

I tell you, younglings, not Enceladus,

With all his threat'ning band of Typhon's brood,

Nor great Alcides, nor the god of war, 96

Shall seize this prey out of his father's hands

72 'Zounds, cf n

73 blowse, cf n

86 broach spst

94 Enceladus one of the Titans confined under Mt. Ætna

95 Typhon's brood, cf n

96 Alcides Hercules

What, what, ye sanguine, shallow-hearted boys!
 Ye white-lim'd walls! ye alehouse painted signs!
 Coal-black is better than another hue, 100
 In that it scorns to bear another hue;
 For all the water in the ocean
 Can never turn the swan's black legs to white,
 Although she lave them hourly in the flood 104
 Tell the empress from me, I am of age
 To keep mine own, excuse it how she can
Dem. Wilt thou betray thy noble mistress thus?
Aar. My mistress is my mistress, this myself, 108
 The vigour, and the picture of my youth.
 This before all the world do I prefer,
 This maugre all the world will I keep safe,
 Or some of you shall smoke for it in Rome 112
Dem. By this our mother is for ever sham'd
Chi. Rome will despise her for this foul escape
Nur. The emperor in his rage will doom her death.
Chi. I blush to think upon this ignomy 116
Aar. Why, there's the privilege your beauty bears
 Fie, treacherous hue! that will betray with blushing
 The close enacts and counsels of the heart.
 Here's a young lad fram'd of another leer 120
 Look how the black slave smiles upon the father,
 As who should say, 'Old lad, I am thine own'
 He is your brother, lords, sensibly fed
 Of that self blood that first gave life to you, 124
 And from that womb where you imprison'd were
 He is enfranchised and come to light
 Nay, he is your brother by the surer side,
 Although my seal be stamped in his face. 128

98 sanguine *blood-colored*104 lave *wash*114 escape *escapade*119 enacts *workings*123 sensibly *manifestly*99 white-lim'd *whitewashed*111 maugre *in spite of*116 ignomy *ignominy*120 leer *complexion*124 self *selfsame*

Nur Aaron, what shall I say unto the empress?

Dem. Advise thee, Aaron, what is to be done,
And we will all subscribe to thy advice
Save thou the child, so we may all be safe 132

Aar. Then sit we down, and let us all consult.
My son and I will have the wind of you
Keep there; now talk at pleasure of your safety
[*They sit*]

Dem How many women saw this child of his? 136

Aar. Why, so, brave lords! when we join in league,
I am a lamb, but if you brave the Moor,
The chafed boar, the mountain lioness,
The ocean swells not so as Aaron storms 140
But say, again, how many saw the child?

Nur Cornelia the midwife, and myself,
And no one else but the deliver'd empress

Aar The empress, the midwife, and yourself 144
Two may keep counsel when the third's away
Go to the empress, tell her this I said

He kills her

'Weke, weke'

So cries a pig prepared to the spit 148

Dem What mean'st thou, Aaron? Wherefore didst
thou this?

Aar O Lord, sir, 'tis a deed of policy.
Shall she live to betray this guilt of ours,
A long-tongu'd babbling gossip? no, lords, no 152
And now be it known to you my full intent
Not far, one Muli lives, my countryman,
His wife but yesternight was brought to bed.
His child is like to her, fair as you are 156
Go pack with him, and give the mother gold,

130 Advise thee *consider*

134 have the wind of you *keep an eye upon you*

154 one Muli lives, *cf. n.*

157 pack *plot*

And tell them both the circumstance of all,
 And how by this their child shall be advanc'd,
 And be received for the emperor's heir, 160
 And substituted in the place of mine,
 To calm this tempest whirling in the court;
 And let the emperor dandle him for his own.

Hark ye, lords, ye see, I have given her physic, 164
 [Pointing to the Nurse]

And you must needs bestow her funeral,
 The fields are near, and you are gallant grooms.
 This done, see that you take no longer days,
 But send the midwife presently to me 168
 The midwife and the nurse well made away,
 Then let the ladies tattle what they please

Ch: Aaron, I see thou wilt not trust the air
 With secrets.

Dem For this care of Tamora, 172
 Herself and hers are highly bound to thee.

*Exeunt [Demetrius and Chiron, bearing
 off the Nurse's body].*

Aar Now to the Goths, as swift as swallow flies
 There to dispose this treasure in mine arms,
 And secretly to greet the empress' friends 176
 Come on, you thick-lipp'd slave, I'll bear you hence,
 For it is you that puts us to our shifts
 I'll make you feed on berries and on roots,
 And feed on curds and whey, and suck the goat, 180
 And cabin in a cave, and bring you up
 To be a warrior, and command a camp *Exit*

158 circumstance of all *all the details*
 165 bestow her funeral *give her burial*
 167 no longer days *no more time*
 168 presently *instantly*

175 dispose *dispose of*

Scene Three

[*The same A Public Place*]

Enter Titus, old Marcus, young Lucius, and other gentlemen, [Publius, Sempronius, and Caius] with bows, and Titus bears the arrows, with letters on the ends of them

Tit Come, Marcus, come, kinsmen, this is the way
 Sir boy, let me see your archery
 Look ye draw home enough, and 'tis there straight
Terras Astræa reliquit 4
 Be you remember'd, Marcus, she's gone, she's fled
 Sirs, take you to your tools You, cousins, shall
 Go sound the ocean, and cast your nets,
 Haply you may find her in the sea, 8
 Yet there's as little justice as at land
 No, Publius and Sempronius, you must do it,
 'Tis you must dig with mattock and with spade,
 And pierce the inmost centre of the earth 12
 Then, when you come to Pluto's region,
 I pray you, deliver him this petition,
 Tell him, it is for justice and for aid,
 And that it comes from old Andronicus, 16
 Shaken with sorrows in ungrateful Rome
 Ah, Rome! Well, well, I made thee miserable
 What time I threw the people's suffrages
 On him that thus doth tyrannize o'er me 20
 Go, get you gone, and pray be careful all,
 And leave you not a man-of-war unsearch'd
 This wicked emperor may have shipp'd her hence,
 And, kinsmen, then we may go pipe for justice 24

4 *Terras Astræa reliquit Astræa has left the earth, cf n*

5 Be you remember'd be mindful

13 Pluto's region the infernal regions

24 pipe a whistle

Mar. O Publius¹ is not this a heavy case,
To see thy noble uncle thus distract?

Pub Therefore, my lord, it highly us concerns
By day and night to attend him carefully, 28
And feed his humour kindly as we may,
Till time beget some careful remedy

Mar. Kinsmen, his sorrows are past remedy.
Join with the Goths, and with revengeful war 32
Take wreak on Rome for this ingratitude,
And vengeance on the traitor Saturnine

Tit. Publius, how now¹ how now, my masters¹
What¹ have you met with her? 36

Pub No, my good lord, but Pluto sends you word,
If you will have Revenge from hell, you shall
Marry, for Justice, she is so employ'd,
He thinks, with Jove in heaven, or somewhere else, 40
So that perforce you must needs stay a time

Tit He doth me wrong to feed me with delays
I'll dive into the burning lake below,
And pull her out of Acheron by the heels 44
Marcus, we are but shrubs, no cedars we,
No big-bon'd men fram'd of the Cyclops' size,
But metal, Marcus, steel to the very back,
Yet wrung with wrongs more than our backs can
bear 48

And sith there's no justice in earth nor hell,
We will solicit heaven and move the gods
To send down Justice for to wreak our wrongs
Come, to this gear You are a good archer, Marcus 52

He gives them the arrows

30 careful remedy *remedy obtained through the exercise of care (?)*

33 wreak *revenge*

43, 44 burning lake

Acheron, cf n

39 for as for

46 Cyclops *giants, servants of Vulcan*

51 wreak *revenge*

52 gear *business*

Ad Jovem, that's for you here, *ad Apollinem*:

Ad Martem, that's for myself.

Here, boy, to Pallas here, to Mercury

To Saturn, Caius, not to Saturnine, 56

You were as good to shoot against the wind

To it, boy! Marcus, loose when I bid

Of my word, I have written to effect,

There's not a god left unsolicited 60

Mar Kinsmen, shoot all your shafts into the court

We will afflict the emperor in his pride

Tit Now, masters, draw [*They shoot*] O! well
said, Lucius!

Good boy, in Virgo's lap give it Pallas 64

Mar My lord, I aim a mile beyond the moon,

Your letter is with Jupiter by this

Tit Ha, ha! Publius, Publius, what hast thou done?

See, see! thou hast shot off one of Taurus' horns 68

Mar This was the sport, my lord when Publius
shot,

The Bull, being gall'd, gave Aries such a knock

That down fell both the Ram's horns in the court,

And who should find them but the empress' villain? 72

She laugh'd, and told the Moor, he should not choose

But give them to his master for a present

Tit Why, there it goes God give his lordship joy!

Enter the Clown, with a basket, and two pigeons in it

News! news from heaven! Marcus, the post is

come 76

Sirrah, what tidings? have you any letters?

Shall I have justice? what says Jupiter?

53, 54 *Ad Jovem*, etc. to Jupiter, to Apollo, to Mars

58 loose shoot

59 Of my word upon my word to effect to the purpose

63 well said well done

64 70 Virgo Taurus Aries constellations, cf n

Clo O' the gibbet-maker? He says that he hath taken them down again, for the man must 80 not be hanged till the next week

Tit But what says Jupiter, I ask thee?

Clo Alas! sir, I know not Jupiter; I never drank with him in all my life 84

Tit Why, villain, art not thou the carrier?

Clo Ay, of my pigeons, sir, nothing else

Tit Why, didst thou not come from heaven?

Clo From heaven! alas! sir, I never came 88 there. God forbid I should be so bold to press to heaven in my young days. Why, I am going with my pigeons to the tribunal plebs, to take up a matter of brawl betwixt my uncle and one 92 of the imperial's men

Mar Why, sir, that is as fit as can be to serve for your oration, and let him deliver the pigeons to the emperor from you 96

Tit Tell me, can you deliver an oration to the emperor with a grace?

Clo Nay, truly, sir, I could never say grace in all my life 100

Tit Sirrah, come hither make no more ado,
But give your pigeons to the emperor
By me thou shalt have justice at his hands
Hold, hold, meanwhile, here's money for thy charges 104

Give me pen and ink

Sirrah, can you with a grace deliver a supplication?

Clo Ay, sir.

Tit Then here is a supplication for you 108
And when you come to him, at the first ap-

91 tribunal plebs *tribune of the people (properly, tribunus plebis)*
91, 92 take up *make up* 93 imperial's emperor's

proach you must kneel, then kiss his foot, then
deliver up your pigeons; and then look for your
reward I'll be at hand, sir, see you do it bravely 112

Clo I warrant you, sir, let me alone

Tit Sirrah, hast thou a knife? Come, let me see
it.

Here, Marcus, fold it in the oration,
For thou hast made it like an humble suppliant 118
And when thou hast given it the emperor,
Knock at my door, and tell me what he says

Clo God be with you, sir, I will *Exit*

Tit Come, Marcus, let us go Publius, follow me 120
Exeunt

Scene Four

[*The Same Before the Palace*]

*Enter the Emperor and Empress, and her two Sons
[Lords and Others] The Emperor brings the
arrows in his hand that Titus shot at him*

Sat Why, lords, what wrongs are these! Was ever
seen

An emperor in Rome thus overborne,
Troubled, confronted thus, and, for the extent
Of egal justice, us'd in such contempt? 4
My lords, you know, [as do] the mightyful gods,—
However these disturbers of our peace
Buzz in the people's ears,—there nought hath pass'd,
But even with law, against the wilful sons 8
Of old Andronicus. And what an if
His sorrows have so overwhelm'd his wits,

112 bravely *in good style*

3, 4 extent Of egal justice *maintenance of equal justice*

7 Buzz *whisper*

8 even with *in accord with*

Shall we be thus afflicted in his wrecks,
 His fits, his frenzy, and his bitterness? 12
 And now he writes to heaven for his redress:
 See, here's to Jove, and this to Mercury;
 This to Apollo, this to the god of war;
 Sweet scrolls to fly about the streets of Rome! 16
 What's this but libelling against the senate,
 And blazoning our injustice everywhere?
 A goodly humour, is it not, my lords?
 As who would say, in Rome no justice were. 20
 But if I live, his feigned ecstasies
 Shall he no shelter to these outrages,
 But he and his shall know that justice lives
 In Saturninus' health, whom, if she sleep, 24
 He'll so awake, as she in fury shall
 Cut off the proud'st conspirator that lives
 Tam My gracious lord, my lovely Saturnine,
 Lord of my life, commander of my thoughts, 28
 Calm thee, and bear the faults of Titus' age,
 Th' effects of sorrow for his valiant sons,
 Whose loss hath pierc'd him deep and scarr'd his
 heart,
 And rather comfort his distressed plight 32
 Than prosecute the meanest or the best
 For these contempts — [*Aside*] Why, thus it shall be-
 come
 High-witted Tamora to gloze with all.
 But, Titus, I have touch'd thee to the quick, 36
 Thy life-blood out if Aaron now be wise,
 Then is all safe, the anchor's in the port

Enter Clown

How now, good fellow¹ wouldst thou speak with us?

11 wrecks *revenges*
 25 as *that*

21 ecstasies *insanity*
 35 High witted *cunning* gloze *beguile*

Clo. Yea, forsooth, an your mistership be em-
perial 40

Tam Empress I am, but yonder sits the emperor

Clo. 'Tis he God and Saint Stephen give you good
den

I have brought you a letter and a couple of pigeons
here.

He [Saturninus] reads the letter.

Sat Go, take him away, and hang him presently 44

Clo How much money must I have?

Tam Come, sirrah, you must be hanged

Clo Hanged! By'r lady, then I have brought
up a neck to a fair end *Exit [guarded]* 48

Sat Despiteful and intolerable wrongs!

Shall I endure this monstrous villainy?

I know from whence this same device proceeds:

May this be borne? As if his trait'rous sons, 52

That died by law for murder of our brother,

Have by my means been butcher'd wrongfully!

Go, drag the villain hither by the hair,

Nor age nor honour shall shape privilege 56

For this proud mock I'll be thy slaughterman,

Sly frantic wretch, that holp'st to make me great,

In hope thyself should govern Rome and me

Enter Nuntius Æmilus.

What news with thee, Æmilus? 60

Æmil Arm, my lords! Rome never had more cause

The Goths have gather'd head, and with a power

Of high-resolved men, bent to the spoil,

They hither march amain, under conduct 64

Of Lucius, son to old Andronicus,

40 mistership *the clown's attempt at 'mistress ship'*

42 good den *good evening*

56 shape privilege *constitute exemption from punishment*

Who threatens, in course of this revenge, to do
As much as ever Coriolanus did

Sat Is warlike Lucius general of the Goths? 68

These tidings nip me, and I hang the head
As flowers with frost or grass beat down with storms.

Ay, now begins our sorrows to approach

'Tis he the common people love so much 72

Myself hath often heard them say,

When I have walked like a private man,

That Lucius' banishment was wrongfully,

And they have wish'd that Lucius were their em-
peror 76

Tam Why should you fear? is not your city strong?

Sat Ay, but the citizens favour Lucius,

And will revolt from me to succour him.

Tam King, be thy thoughts imperious, like thy
name 80

Is the sun dumm'd, that gnats do fly in it?

The eagle suffers little birds to sing,

And is not careful what they mean thereby,

Knowing that with the shadow of his wings 84

He can at pleasure stint their melody,

Even so mayst thou the giddy men of Rome

Then cheer thy spirit, for know, thou emperor,

I will enchant the old Andronicus 88

With words more sweet, and yet more dangerous,

Than baits to fish, or honey-stalks to sheep,

Whenas the one is wounded with the bait,

The other rotted with delicious food 92

Sat But he will not entreat his son for us

Tam If Tamora entreat him, then he will

For I can smooth and fill his aged ear

66 in course of in carrying out

71 begins begin

91 Whenas when

85 stint stop

67 Coriolanus, cf n

90 honey-stalks, cf n

95 smooth flatter

With golden promises, that, were his heart 96
 Almost impregnable, his old ears deaf,
 Yet should both ear and heart obey my tongue
 [To *Æmilius*] Go thou before, be our ambassador
 Say that the emperor requests a parley 100
 Of warlike Lucius, and appoint the meeting,
 Even at his father's house, the old Andronicus
Sat *Æmilius*, do this message honourably
 And if he stand on hostage for his safety, 104
 Bid him demand what pledge will please him best
Æmil Your bidding shall I do effectually *Exit*
Tam Now will I to that old Andronicus,
 And temper him with all the art I have, 108
 To pluck proud Lucius from the warlike Goths
 And now, sweet emperor, be blithe again,
 And bury all thy fear in my devices
Sat Then go successantly, and plead to him 112
Exeunt

ACT FIFTH

Scene One

[*Plains near Rome*]

Flourish. Enter Lucius with an Army of Goths, with drum and colours

Luc Approved warriors, and my faithful friends,
 I have received letters from great Rome,
 Which signify what hate they bear their emperor,
 And how desirous of our sight they are 4
 Therefore, great lords, be, as your titles witness,
 Imperious and impatient of your wrongs,

104 stand on hostage demand hostages
 112 successantly in succession (f)

108 temper influence
 1 Approved tried

And wherein Rome hath done you any scath,
Let him make treble satisfaction. 8

[1.] *Goth* Brave slip, sprung from the great Andronicus,

Whose name was once our terror, now our comfort,
Whose high exploits and honourable deeds
Ingrateful Rome requites with foul contempt, 12
Be bold in us: we'll follow where thou lead'st,
Like stinging bees in hottest summer's day
Led by their master to the flower'd fields,
And be aveng'd on cursed Tamora 16

[*All the Goths*] And, as he saith, so say we all with him

Luc. I humbly thank him, and I thank you all
But who comes here, led by a lusty Goth?

Enter a Goth, leading of Aaron, with his Child in his arms.

[2] *Goth.* Renowned Lucius, from our troops I
stray'd, 20

To gaze upon a ruinous monastery,
And as I earnestly did fix mine eye
Upon the wasted building, suddenly
I heard a child cry underneath a wall 24
I made unto the noise, when soon I heard
The crying babe controll'd with this discourse:
'Peace, tawny slave, half me and half thy dam!
Did not thy hue bewray whose brat thou art, 28
Had nature lent thee but thy mother's look,
Villain, thou mightst have been an emperor.
But where the bull and cow are both milk-white,
They never do beget a coal-black calf 32
Peace, villain, peace!'—even thus he rates the babe—

7 scath harm
26 controll'd restrained

9 slip scion
33 rates scolds

'For I must bear thee to a trusty Goth,
Who, when he knows thou art the empress' babe,
Will hold thee dearly for thy mother's sake ' 36
With this, my weapon drawn, I rush'd upon him,
Surpris'd him suddenly, and brought him hither,
To use as you think needful of the man

Luc O worthy Goth, this is the incarnate devil 40
That robh'd Andronicus of his good hand
This is the pearl that pleas'd your empress' eye,
And here's the base fruit of his burning lust
Say, wall-ey'd slave, whither wouldst thou convey 44
This growing image of thy fiend-like face?
Why dost not speak? What! deaf? not a word?
A halter, soldiers! hang him on this tree,
And by his side his fruit of bastardy 48

Aar Touch not the boy, he is of royal blood

Luc Too like the sire for ever being good
First hang the child, that he may see it sprawl,
A sight to vex the father's soul withal 52
Get me a ladder

[*A ladder is brought, which Aaron
is made to ascend*]

Aar Lucius, save the child,
And bear it from me to the empress
If thou do this, I'll show thee wondrous things,
That highly may advantage thee to hear 56
If thou wilt not, befall what may hefall,
I'll speak no more but 'Vengeance rot you all'

Luc Say on, and if it please me which thou
speak'st,
Thy child shall live, and I will see it nourish'd 60

Aar And if it please thee! why, assure thee, Lucius,

42 pearl eye, cf n
50 for ever being ever to be

44 wall ey'd white eyed

'Twill vex thy soul to hear what I shall speak,
 For I must talk of murders, rapes, and massacres,
 Acts of black night, abominable deeds, 84
 Complots of mischief, treason, villainies
 Ruthful to hear, yet piteously perform'd
 And thus shall all be buried by my death,
 Unless thou swear to me my child shall live 88
Luc Tell on thy mind: I say, thy child shall live
Aar Swear that he shall, and then I will begin
Luc Who should I swear by? thou believ'st no god
 That granted, how canst thou believe an oath? 72
Aar What if I do not? as, indeed, I do not,
 Yet, for I know thou art religious,
 And hast a thing within thee called conscience,
 With twenty popish tricks and ceremonies, 76
 Which I have seen thee careful to observe,
 Therefore I urge thy oath, for that I know
 An idiot holds his hauble for a god,
 And keeps the oath which by that god he swears, 80
 To that I'll urge him therefore thou shalt vow
 By that same god, what god soe'er it be,
 That thou ador'st and hast in reverence,
 To save my boy, to nourish and bring him up 84
 Or else I will discover nought to thee.
Luc Even by my god I swear to thee I will
Aar First, know thou, I begot him on the empress
Luc O most insatiate, luxurious woman! 88
Aar Tut! Lucius, this was but a deed of charity
 To that which thou shalt hear of me anon
 'Twas her two sons that murder'd Bassianus,
 They cut thy sister's tongue and ravish'd her, 92
 And cut her hands and trimm'd her as thou saw'st

66 piteously pitifully

78 urge insist upon

88 luxurious lustful

79 idiot

74 for because
bauble, cf. n.

Luc. O detestable villain! call'st thou that trim-
ming?
Aar. Why, she was wash'd, and cut, and trimm'd,
and 'twas
Trim sport for them that had the doing of it 96
Luc. O barbarous, beastly villains, like thyself!
Aar. Indeed, I was their tutor to instruct them
That coddling spirit had they from their mother,
As sure a card as ever won the set, 100
That bloody mind, I think, they learn'd of me,
As true a dog as ever fought at head
Well, let my deeds be witness of my worth.
I train'd thy brethren to that guileful hole 104
Where the dead corpse of Bassianus lay,
I wrote the letter that thy father found,
And hid the gold within the letter mention'd,
Confederate with the queen and her two sons: 108
And what not done, that thou hast cause to rue,
Wherein I had no stroke of mischief in it?
I play'd the cheater for thy father's hand,
And, when I had it, drew myself apart, 112
And almost broke my heart with extreme laughter.
I pry'd me through the crevice of a wall
When, for his hand, he had his two sons' heads;
Beheld his tears, and laugh'd so heartily, 116
That both mine eyes were rainy like to his
And when I told the empress of this sport,
She sounded almost at my pleasing tale,
And for my tidings gave me twenty kisses 120
[1] *Goth* What! canst thou say all this, and never
blush?
Aar. Ay, like a black dog, as the saying is

99 coddling *lecherous*

109 what not done *what was not done*

122 like a black dog, *cf* w

104 train'd *enticed*

119 sounded *swooned*

Luc. Art thou not sorry for these heinous deeds?

Aar. Ay, that I had not done a thousand more. 124
 Even now I curse the day, and yet, I think,
 Few come within the compass of my curse,
 Wherein I did not some notorious ill
 As kill a man, or else devise his death, 128
 Ravish a maid, or plot the way to do it;
 Accuse some innocent, and forswear myself,
 Set deadly enmity between two friends,
 Make poor men's cattle break their necks, 132
 Set fire on barns and hay-stacks in the night,
 And bid the owners quench them with their tears
 Oft have I digg'd up dead men from their graves,
 And set them upright at their dear friends' doors, 136
 Even when their sorrows almost were forgot,
 And on their skins, as on the bark of trees,
 Have with my knife carved in Roman letters,
 'Let not your sorrow die, though I am dead' 140
 Tut! I have done a thousand dreadful things
 As willingly as one would kill a fly,
 And nothing grieves me heartily indeed
 But that I cannot do ten thousand more 144

Luc. Bring down the devil, for he must not die
 So sweet a death as hanging presently

Aar. If there be devils, would I were a devil,
 To live and burn in everlasting fire, 148
 So I might have your company in hell,
 But to torment you with my bitter tongue!

Luc. Sirs, stop his mouth, and let him speak no
 more

[*Enter a Goth*]

Goth. My lord, there is a messenger from Rome 152

Desires to be admitted to your presence

Luc. Let him come near

Enter Æmilius

Welcome, Æmilius! what's the news from Rome?

Æmil. Lord Lucius, and you princes of the
Goths, 156

The Roman emperor greets you all by me,
And, for he understands you are in arms,
He craves a parley at your father's house,
Willing you to demand your hostages, 160
And they shall be immediately deliver'd

[1] *Goth* What says our general?

Luc Æmilius, let the emperor give his pledges
Unto my father and my uncle Marcus, 164
And we will come March away

Flourish Exeunt.

Scene Two

[*Rome Before Titus's House*]

Enter Tamora and her two Sons, disguised

Tam Thus, in this strange and sad habilment,
I will encounter with Andronicus,
And say I am Revenge, sent from below
To join with him and right his heinous wrongs *
Knock at his study, where, they say, he keeps,
To ruminate strange plots of dire revenge,
Tell him, Revenge is come to join with him,
And work confusion on his enemies 8

They knock Titus opens his study door [above]

Tit Who doth molest my contemplation?

160 Willing *desiring*

2 encounter with *meet*

Is it your trick to make me ope the door,
 That so my sad decrees may fly away,
 And all my study be to no effect? 12
 You are deceiv'd, for what I mean to do,
 See here, in bloody lines I have set down;
 And what is written shall be executed.

Tam Titus, I am come to talk with thee. 16

Tit No, not a word, how can I grace my talk,
 Wanting a hand to give it action?

Thou hast the odds of me, therefore no more

Tam If thou didst know me, thou wouldst talk with
 me 20

Tit I am not mad, I know thee well enough
 Witness this wretched stump, witness these crimson
 lines,

Witness these trenches made by grief and care,
 Witness the tiring day and heavy night, 24
 Witness all sorrow, that I know thee well
 For our proud empress, mighty Tamora
 Is not thy coming for my other hand?

Tam Know, thou sad man, I am not Tamora; 28
 She is thy enemy, and I thy friend

I am Revenge, sent from th' infernal kingdom,
 To ease the gnawing vulture of thy mind,
 By working wreakful vengeance on thy foes 32

Come down, and welcome me to this world's light,
 Confer with me of murder and of death
 There's not a hollow cave or lurking-place,
 No vast obscurity or misty vale, 36

Where bloody murder or detested rape
 Can couch for fear, but I will find them out,
 And in their ears tell them my dreadful name,

11 sad decrees *serious resolutions*
 36 obscurity *obscure place*

32 wreakful *wrathful*

Revenge, which makes the foul offenders quake. 40

Tit Art thou Revenge? and art thou sent to me,
To be a torment to mine enemies?

Tam. I am, therefore come down, and welcome me.

Tit Do me some service ere I come to thee 44

Lo, by thy side where Rape and Murder stands,

Now give some surance that thou art Revenge.

Stab them, or tear them on thy chariot-wheels,

And then I'll come and be thy waggoner, 48

And whirl along with thee about the globes.

Provide thee two proper palfreys, black as jet,

To hale thy vengeful waggon swift away,

And find out murderers in their guilty caves 52

And when thy car is loaden with their heads,

I will dismount, and by the waggon-wheel

Trot like a servile footman all day long,

Even from Hyperion's rising in the east 56

Until his very downfall in the sea

And day by day I'll do this heavy task,

So thou destroy Rapine and Murder there

Tam These are my ministers, and come with me 60

Tit Are these thy ministers? what are they call'd?

Tam Rape and Murder, therefore called so,

'Cause they take vengeance of such kind of men

Tit Good Lord, how like the empress' sons they
are, 64

And you the empress' but we worldly men

Have miserable, mad, mistaking eyes

O sweet Revenge! now do I come to thee,

And, if one arm's embracement will content thee, 68

I will embrace thee in it by and by [*Exit above*]

Tam This closing with him fits his lunacy

46 surance assurance

59 Rapine rape

70 closing agreeing

56 Hyperion the old sun god

65 worldly living in the world

Whate'er I forge to feed his brain-sick fits,
 Do you uphold and maintain in your speeches, 72
 For now he firmly takes me for Revenge,
 And, being credulous in this mad thought,
 I'll make him send for Lucius his son;
 And, whilst I at a banquet hold him sure, 76
 I'll find some cunning practice out of hand
 To scatter and disperse the giddy Goths,
 Or, at the least, make them his enemies
 See, here he comes, and I must ply my theme 80

[Enter Titus, below]

Tit Long have I been forlorn, and all for thee
 Welcome, dread Fury, to my woeful house
 Rapine and Murther, you are welcome too
 How like the empress and her sons you are! 84
 Well are you fitted had you but a Moor
 Could not all hell afford you such a devil?
 For well I wot the empress never wags
 But in her company there is a Moor, 88
 And would you represent our queen aright,
 It were convenient you had such a devil
 But welcome, as you are What shall we do?

Tam What wouldst thou have us do, Andronicus? 82

Dem Show me a murtherer, I'll deal with him

Ch: Show me a villain that hath done a rape,
 And I am sent to be reveng'd on him

Tam Show me a thousand that have done thee
 wrong, 96

And I will be revenged on them all

Tit Look round about the wicked streets of Rome,
 And when thou find'st a man that's like thyself,
 Good Murder, stab him, he's a murtherer. 100

Go thou with him; and when it is thy hap
To find another that is like to thee,
Good Rapine, stab him; he's a ravisher
Go thou with them, and in the emperor's court 104
There is a queen attended by a Moor;
Well mayst thou know her by thy own proportion,
For up and down she doth resemble thee
I pray thee, do on them some violent death, 108
They have been violent to me and mine

Tam Well hast thou lesson'd us, this shall we do
But would it please thee, good Andronicus,
To send for Lucius, thy thrice-valiant son, 112
Who leads towards Rome a band of warlike Goths,
And bid him come and banquet at thy house
When he is here, even at thy solemn feast,
I will bring in the empress and her sons, 116
The emperor himself, and all thy foes,
And at thy mercy shall they stoop and kneel,
And on them shalt thou ease thy angry heart
What says Andronicus to this device? 120

Tit Marcus, my brother! 'tis sad Titus calls.

Enter Marcus

Go, gentle Marcus, to thy nephew Lucius;
Thou shalt inquire him out among the Goths
Bid him repair to me, and bring with him 124
Some of the chiefest princes of the Goths,
Bid him encamp his soldiers where they are:
Tell him, the emperor and the empress too
Feast at my house, and he shall feast with them. 128
This do thou for my love, and so let him,
As he regards his aged father's life

Mar. This will I do, and soon return again [*Exit*]

Tam Now will I hence about thy business, 132
And take my ministers along with me

Tit Nay, nay, let Rape and Murder stay with me,
Or else I'll call my brother back again,
And cleave to no revenge but Lucius 136

Tam [*Aside to her sons*] What say you, boys? will
you bide with him,
Whiles I go tell my lord the emperor
How I have govern'd our determin'd jest?
Yield to his humour, smooth, and speak him fair, 140
And tarry with him till I turn again

Tit. [*Aside*] I know them all, though they suppose
me mad,
And will o'erreach them in their own devices

A pair of cursed hell-hounds and their dam 144

Dem [*Aside to Tamora*] Madam, depart at pleasure,
leave us here

Tam Farewell, Andronicus Revenge now goes
To lay a complot to betray thy foes [*Exit Tamora*]

Tit I know thou dost, and, sweet Revenge, farewell. 148

Chs Tell us, old man, how shall we be employ'd?

Tit Tut! I have work enough for you to do
Publius, come hither, Caius and Valentine!

[*Enter Publius and Others.*]

Pub What is your will? 152

Tit Know you these two?

Pub The empress' sons,
I take them, Chiron [and] Demetrius.

Tit Fie, Publius, fie! thou art too much deceiv'd; 156
The one is Murder, Rape is the other's name,
And therefore bind them, gentle Publius,

139 govern'd jest managed our proposed deception
141 turn return

Caius and Valentine, lay hands on them,
Oft have you heard me wish for such an hour, 160
And now I find it. therefore bind them sure,
[And stop their mouths, if they begin to cry]

[*Exit Publius and the Others lay
hold on Chiron and Demetrius*]

Chi Villains, forbear! we are the empress' sons
Pub And therefore do we what we are com-
manded 164

Stop close their mouths, let them not speak a word
Is he sure bound? look that you bind them fast

*Enter Titus Andronicus with a knife, and Lavinia
with a basin*

Tit Come, come, Lavinia, look, thy foes are bound
Sirs, stop their mouths, let them not speak to me, 168
But let them hear what fearful words I utter
O villains, Chiron and Demetrius!
Here stands the spring whom you have stain'd with
mud,

This goodly summer with your winter mix'd 172
You kill'd her husband, and for that vile fault
Two of her brothers were condemn'd to death,
My hand cut off and made a merry jest
Both her sweet hands, her tongue, and that more
dear 176

Than hands or tongue, her spotless chastity,
Inhuman traitors, you constrain'd and forc'd
What would you say if I should let you speak?
Villains! for shame you could not beg for grace 180
Hark, wretches! how I mean to martyr you
This one hand yet is left to cut your throats,
Whilst that Lavinia 'tween her stumps doth hold
The basin that receives your guilty blood 184

You know your mother means to feast with me,
 And calls herself Revenge, and thinks me mad
 Hark ' villains, I will grind your bones to dust,
 And with your blood and it I'll make a paste; 188
 And of the paste a coffin I will rear,
 And make two pasties of your shameful heads;
 And bid that strumpet, your unhallow'd dam,
 Like to the earth swallow her own increase 192
 This is the feast that I have hid her to,
 And this the banquet she shall surfeit on,
 For worse than Philomel you us'd my daughter,
 And worse than Progne I will be reveng'd 196
 And now prepare your throats Lavinia, come
 Receive the blood and when that they are dead,
 Let me go grind their bones to powder small,
 And with this hateful liquor temper it, 200
 And in that paste let their vile heads be bak'd
 Come, come, be every one officious
 To make this banquet, which I wish might prove
 More stern and bloody than the Centaurs' feast 204

He cuts their throats.

So, now bring them in, for I'll play the cook,
 And see them ready 'gainst their mother comes

Exeunt [bearing the dead bodies]

189 coffin *pse crust, cf n*
 196 worse than Progne, *cf n*
 202 officious *active*

192 increase *offspring*
 200 temper *mix*
 204 Centaurs' feast, *cf n*

Scene Three

[*The Same The Court of Titus's House*]

Enter Lucius, Marcus, and the Goths [with Aaron prisoner]

Luc Uncle Marcus, since 'tis my father's mind
That I repair to Rome, I am content

[1] *Goth* And ours with thine, befall what fortune
will

Luc Good uncle, take you in this barbarous Moor, 4
This ravenous tiger, this accursed devil,
Let him receive no sustenance, fetter him,
Till he be brought unto the empress' face,
For testimony of her foul proceedings 8
And see the ambush of our friends be strong,
I fear the emperor means no good to us

Aar Some devil whisper curses in my ear,
And prompt me, that my tongue may utter forth 12
The venomous malice of my swelling heart!

Luc Away, inhuman dog! unhallow'd slave!
Sirs, help our uncle to convey him in

[*Exeunt Goths, with Aaron*] *Flourish*
[*within*]

The trumpets show the emperor is at hand. 16

Sound trumpets Enter Emperor and Empress, with
[*Æmilius,*] *Tribunes, [Senators,] and Others*

Sat What! hath the firmament more suns than one?

Luc What boots it thee, to call thyself a sun?

Mar Rome's emperor, and nephew, break the parle,
These quarrels must be quietly debated 20
The feast is ready which the careful Titus

3 ours with thine *our will is one with thine*
19 break the parle *stop the parley*

Hath ordain'd to an honorable end,
 For peace, for love, for league, and good to Rome.
 Please you, therefore, draw nigh, and take your
 places. 24

Sat Marcus, we will. *Hautboys.*

*A table brought in [The Company sit down at
 table] Enter Titus, like a Cook, placing the
 meat on the table, and Lavinia with a veil over
 her face [and young Lucius with Others]*

Tit Welcome, my gracious lord, welcome, dread
 queen;

Welcome, ye warlike Goths, welcome, Lucius,
 And welcome, all Although the cheer be poor, 28
 'Twill fill your stomachs, please you eat of it

Sat Why art thou thus attir'd, Andronicus?

Tit Because I would be sure to have all well
 To entertain your highness, and your empress 32

Tam We are beholding to you, good Andronicus

Tit An if your highness knew my heart, you were.
 My lord the emperor, resolve me this
 Was it well done of rash Virginius 36

To slay his daughter with his own right hand,
 Because she was enforc'd, stain'd, and deflower'd?

Sat It was, Andronicus

Tit Your reason, mighty lord? 40

Sat Because the girl should not survive her shame,
 And by her presence still renew his sorrows.

Tit A reason mighty, strong, and effectual,
 A pattern, precedent, and lively warrant, 44
 For me most wretched, to perform the like
 Die, die, Lavinia, and thy shame with thee,

33 beholding *beholden*

36, 37 rash Virginius

38 enforc'd *violated*

35 resolve me *tell me*
 his daughter, *cf n*

And with thy shame thy father's sorrow die!

He kills her

Sat What hast done, unnatural and unkind? 48

Tit Kill'd her, for whom my tears have made me
blind

I am as woeful as Virginius was,

And have a thousand times more cause than he

[To do this outrage and it now is done] 52

Sat What! was she ravish'd? tell who did the deed

Tit Will't please you eat? will't please your high-
ness feed?

Tam Why hast thou slain thine only daughter thus?

Tit Not I, 'twas Chiron and Demetrius 56

They ravish'd her, and cut away her tongue

And they, 'twas they, that did her all this wrong.

Sat Go fetch them hither to us presently

Tit Why, there they are both, baked in that pie, 60

Whereof their mother daintily hath fed,

Eating the flesh that she herself hath bred

'Tis true, 'tis true, witness my knife's sharp point

He stabs the Empress

Sat Die, frantic wretch, for this accursed deed! 64

[*Kills Titus*]

Luc Can the son's eye behold his father bleed?

There's meed for meed, death for a deadly deed!

[*Kills Saturninus* A great tumult The
people in confusion disperse. Mar-
cus, Lucius, and their partisans go up
into the balcony]

Mar You sad-fac'd men, people and sons of Rome,
By uproars sever'd, like a flight of fowl 68

Scatter'd by winds and high tempestuous gusts,

O! let me teach you how to knit again

This scatter'd corn into one mutual sheaf,
 These broken limbs again into one body, 72
 Lest Rome herself be bane unto herself,
 And she whom mighty kingdoms curtsy to,
 Like a forlorn and desperate castaway,
 Do shameful execution on herself 76
 But if my frosty signs and chaps of age,
 Grave witnesses of true experience,
 Cannot induce you to attend my words,
 [To Lucius] Speak, Rome's dear friend, as erst our
 ancestor, 80
 When with his solemn tongue he did discourse
 To love-sick Dido's sad attending ear
 The story of that baleful burning night
 When subtle Greeks surpris'd King Priam's Troy, 84
 Tell us what Sinon hath bewitch'd our ears,
 Or who hath brought the fatal engine in
 That gives our Troy, our Rome, the civil wound
 My heart is not compact of flint nor steel, 88
 Nor can I utter all our bitter grief,
 But floods of tears will drown my oratory,
 And break my very utterance, even in the time
 When it should move you to attend me most, 92
 Lending your kind commiseration
 Here is a captain, let him tell the tale,
 Your hearts will throb and weep to hear him speak
 Luc This, noble auditory, be it known to you, 96
 That cursed Chiron and Demetrius
 Were they that murdered our emperor's brother,
 And they it was that ravished our sister
 For their fell faults our brothers were beheaded, 100

71 mutual *united*
 80 our ancestor *Aeneas*
 88 compact *composed*

93 97 Cf n

77 chaps *wrinkles*
 85 Sinon, cf n
 100 fell *cruel*

And, from the place where you behold us now,
 The poor remainder of Andronici
 Will, hand in hand, all headlong cast us down, 132
 And on the ragged stones beat forth our brains,
 And make a mutual closure of our house
 Speak, Romans, speak! and if you say we shall,
 Lo! hand in hand, Lucius and I will fall 136

Æmil Come, come, thou reverend man of Rome,
 And bring our emperor gently in thy hand,
 Lucius, our emperor, for well I know
 The common voice do cry it shall be so 140

[*Romans*] Lucius, all hail! Rome's royal emperor!

Mar [*To Attendants.*] Go, go into old Titus' sorrowful house,

And hither hale that misbelieving Moor,
 To be adjudg'd some direful slaughtering death, 144
 As punishment for his most wicked life

[*Exeunt Attendants*]

[*Lucius, Marcus, and the Others descend*]

[*Romans*] Lucius, all hail! Rome's gracious governor!

Luc Thanks, gentle Romans may I govern so,
 To heal Rome's harms, and wipe away her woe! 148
 But, gentle people, give me aim awhile,
 For nature puts me to a heavy task.
 Stand all aloof, but, uncle, draw you near,
 To shed obsequious tears upon this trunk 152
 O! take this warm kiss on thy pale cold lips,

[*Kisses Titus*]

These sorrowful drops upon thy blood-stain'd face,
 The last true duties of thy noble son!

Mar Tear for tear, and loving kiss for kiss, 156

134 closure end

152 obsequious tears tears befitting a funeral

149 give me aim, cf. n

Thy brother Marcus tenders on thy lips ·
O! were the sum of these that I should pay
Countless and infinite, yet would I pay them.

Luc. Come hither, boy, come, come, and learn of
us 160

To melt in showers: thy grandsire lov'd thee well:
Many a time he danc'd thee on his knee,
Sung thee asleep, his loving breast thy pillow;
Many a matter hath he told to thee, 164
Meet and agreeing with thine infancy;
In that respect, then, like a loving child,
Shed yet some small drops from thy tender spring,
Because kind nature doth require it so 168
Friends should associate friends in grief and woe
Bid him farewell, commit him to the grave,
Do him that kindness, and take leave of him

Boy O grandsire, grandsire! even with all my
heart 172

Would I were dead, so you did live again
O Lord! I cannot speak to him for weeping;
My tears will choke me if I ope my mouth

[*Re-enter Attendants with Aaron.*]

[1] *Roman* You sad Andronic, have done with
woes 176

Give sentence on this execrable wretch,
That hath been breeder of these dire events

Luc Set him breast-deep in earth, and famish him,
There let him stand, and rave, and cry for food 180
If any one relieves or pities him,
For the offence he dies This is our doom:
Some stay to see him fasten'd in the earth

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Aar. O, why should wrath be mute, and fury
dumb? 184

I am no baby, I, that with base prayers
I should repent the evils I have done
Ten thousand worse than ever yet I did
Would I perform, if I might have my will 188
If one good deed in all my life I did,
I do repent it from my very soul

Luc Some loving friends convey the emperor hence,
And give him burial in his father's grave 192
My father and Lavinia shall forthwith
Be closed in our household's monument.
As for that heinous tiger, Tamora,
No funeral rite, nor man in mournful weeds' 196
No mournful bell shall ring her burial,
But throw her forth to beasts and birds of prey
Her life was beast-like, and devoid of pity,
And, being so, shall have like want of pity 200
See justice done on Aaron, that damn'd Moor,
By whom our heavy haps had their beginning
Then, afterwards, to order well the state,
That like events may ne'er it ruate 204

Exeunt omnes.

200 Cf n

FINIS

NOTES

Dramatis Personæ A list of characters was first given in Rowe's edition of 1709. The First Folio divides the play into acts, of which the first is headed *Actus Primus Scæna Prima*. There is no further division into scenes.

I. i. S. d. *aloft* The tribunes and senators enter on the gallery which was situated at the back of the Elizabethan stage, and served a variety of purposes. It was, e.g., the balcony from which Juliet speaks to Romeo in *Romeo and Juliet*, and in *The Taming of the Shrew* it served as the gallery from which Christopher Sly and his attendants watch the play performed on the lower stage. Cf. also below, I. i. 298 and V. ii. 8.

I. i. 9. *Romans* 'As a matter of orthoepy, it is perhaps worthy of notice that throughout this play, and generally in English books printed before the middle of the seventeenth century, this word is spelled *Romaines* or *Romanes*. "Romaine" could hardly have been pronounced *Roman*' (White).

I. i. 35. *In coffins from the field*. After these words in the Quarto of 1594, there is a passage of three and a half lines which was omitted from the later texts. Lines 35-38 in the 1594 Quarto read as follows:

'In coffins from the field, and at this day
To the Monument of that Andromicy
Done sacrifice of expiation
And slaine the Noblest prisoner of the Gothes '

I. i. 64. Because of the fact that there is a distinct break here between the action that has just finished and that now commencing, Pope, Capell, Malone, and

other editors begin a new scene with line 64 There is no change of place, however, and later editors prefer to make no change in the scene

I. i. 98. *Ad manes fratrum sacrifice his flesh.* Human sacrifices to propitiate the shades of the dead were, of course, unknown in Rome, but neither the author nor his audience was scrupulous with respect to historical or geographical accuracy Cf. note on I. i. 828.

I. i. 117-119. *Wilt thou draw near . . . nobility's true badge* It is hardly necessary to mention the resemblance between this sentiment of Tamora's and that expressed by Portia, *Merchant of Venice*, IV. i. 184-202

I. i. 131. *Was ever Scythia half so barbarous?* Cf. *King Lear*, I. i. 118-120

‘The barbarous Scythian
Or he that makes his generation messes
To gorge his appetite’

I. i. 138. *the Thracian tyrant* Polymnestor, upon whom Hecuba, Queen of Troy, took vengeance for the death of her son, Polydorus It was not in *his* tent, however, but in her own, to which she had induced Polymnestor to come, that she made the ‘opportunity of sharp revenge’ The allusion is to the *Hecuba* of Euripides, which had not been translated into English in Shakespeare's time

I. i. 154 *grudges* The Quarto of 1600 has *drugs*, but the Quarto of 1611 and the First Folio have *grudges*, a word which seems to be more in keeping with the sense of the preceding line

I. i. 168. *fame's eternal date* Cf. *Sonnets*, 18. 4:

‘And summer's lease hath all too short a date’

Dr Johnson remarks ‘To *outlive an eternal date* is, though not philosophical, yet poetical sense He

wishes that her life may be longer than his, and her praise longer than fame.'

I. i. 177. *Solon's happiness.* Alluding to the remarks of the philosopher Solon to Cræsus, king of Lydia, to the effect that true happiness is dependent on honor, and that no man can be finally adjudged happy until after his death Cf. *Herodotus*, l 82.

I. i. 217. *people's tribunes* The First Folio has 'noble trihunes' It may be that it was originally written 'people's,' and changed to 'noble' when the play was acted, as the latter word is somewhat more sonorous

I. i. 312. *bandy* A term from the game of tennis, meaning to strike the ball to and fro

I. i. 323. *priest and holy water* Such references to Christian ritual are, of course, anachronistic, but in the true Shakespearean manner Cf. the 'popish tricks and ceremonies' of V 1 76 below

I. i 379 *Ajax* This seems to be an allusion to the *Ajax* of Sophocles, in which Ulysses pleads with Agamemnon for permission to bury the body of Ajax So far as is known the *Ajax* had not been translated into English in Shakespeare's day

I. i. 399. *you have play'd your prize.* Won what you were competing for 'A metaphor borrowed from the fencing schools, prizes being played for certain degrees in the schools where the art of defence was taught—degrees of Master, Provost, and Scholar' (Dyce's *Glossary*)

I. i 485. *Stand up* These two words were regarded as stage directions by Pope and by several editors after him In the quartos and folios, they form the first part of what in our text is line 486

I i. 491. *love-day* A day appointed by the Church for the settlement of disputes amicably out of court, by an umpire Cf Gower, *Confessio Amantis*, I 89

'Hell is full of such discord
That there may be no loveday.'

I i 493 *To hunt the panther* The same type of imagination which infested the Roman forest with panthers introduced the lioness to the forest of Arden, and brought the bear to the seacoast of Bohemia and to the woods of Crete.

II. i. 14. *mount her pitch.* Pitch = point A technical expression in falconry denoting the height to which a falcon soars before attacking the prey. Cf Romeo's remarks, *Romeo and Juliet*, I iv 19 ff

'I am too sore enpierced with his shaft,
To soar with his light feathers, and so bound,
I cannot bound a pitch above dull woe'

Aaron means that he will soar to whatever height Tamora attains

II. i. 17 *Prometheus tied to Caucasus* No other play of Shakespeare's is so full of allusions to classical mythology, or contains so many Latin expressions and Latinized forms as *Titus Andronicus*

II i. 22 *Semiramis* This legendary queen of Assyria was famous alike for her cruelty and her voluptuousness

II. i. 37. *Clubs, clubs!* A call for men armed with clubs to put down a disturbance It was a familiar cry in the streets of Elizabethan London Originally the rallying cry of the apprentices, it became later the regular call for the policemen

II. i. 41. *lath* The stage sword or dagger used by the Vice in the old moralities was made of a lath, and the latter term came quite naturally to be used for an ineffective weapon. Cf *Twelfth Night*, IV. ii 188 ff

II. i. 53. *Not I* Warburton suggested that this speech be given to Chiron, and the following to De-

metrius, on the not very plausible ground that it is Chiron who has made the 'reproachful speeches'

II. i. 70. *This discord's ground* 'There is a play upon the musical sense of *ground* (= "plain-song" or theme).' (Rolfe)

II. i. 82. *She is a woman, etc* A quasi-proverbial expression found in several plays of Shakespeare, as well as elsewhere Cf *1 Henry VI*, V iii 78, 79

'She's beautiful and therefore to be woo'd,
She is a woman, therefore to be won'

II. i. 85-87. *more water glideth by the mill, Than wots the miller of, and easy it is Of a cut loaf to steal a shive* Collier noted the fact that both of these proverbs occur within a page of each other in *The Cobler of Canterburie*, 1590 'Much water runnes by the mill that the miller wots not on The Prior perceived that the scull had cut a shive on his loafe' (Cf Ouvry's reprint, London, 1862, pp 12 ff) Both *The Cobler of Canterburie* and *Titus Andronicus* have been attributed to Greene Cf Appendix C Rolfe quotes the Scottish proverb, 'Mickle water goes by the miller when he sleeps'

II. i. 89. *Vulcan's badge* The cuckold's horns. The allusion is to the intrigue of Mars and Venus, the wife of Vulcan

II. i. 108. *Lucrece was not more chaste* The story of Tarquin's rape of Lucrece seems to have been much in the mind of the author at this time Cf below IV i 68, 89 ff Shakespeare's *Rape of Lucrece* was printed first in 1594, the date also of the first Quarto of *Titus Andronicus* On the similarities between the two works, see Appendix C

II. i. 120. *sacred wit* Although sacred is usually taken here as a Latinism meaning *accursed*, there is, as has been noted in some quarters, an ironical sound about the word in this connection which accords well with Aaron's character.

II. i. 126. *house of Fame* An obvious allusion to Chaucer's *House of Fame*, III 291-800 A still earlier version, of course, is that of Vergil, cf. *Æneid*, IV 188 ff

II. i. 135. *Per Styga*, etc. The poet is apparently quoting from memory a line from Seneca, with whose tragedies he was undoubtedly familiar. In this connection, cf Seneca's *Hippolytus*, 1180

'Per Styga, per amnes igneos amens sequar,'

and *Hercules Furens*, 90, 91

'Iam Styga et manes feros

Fugisse credis?'

II. ii 1. *the morn is bright and grey* Much pedantic discussion has taken place as to the precise meaning of the term *grey*, which Shakespeare uses constantly in describing the morning sky But from the context here and elsewhere, there seems no reason for thinking that it means anything but bright, and that in the expression in our text, as in the other cases, it is not synonymous with the word bright Cf *Much Ado About Nothing*, V iii 25 ff

'the gentle day

Dapples the drowsy east with spots of grey'

By the same token, the *grey-ey'd morn* of *Romeo and Juliet*, II iii 1, is the *bright-eyed morn*

II ii 3. *Uncouple here* Loose the hounds This passage with its reference to hunting and the joy of being in the open is strikingly suggestive of the descriptions of the hunt in *Venus and Adonis* The latter was printed in 1593, one year before the publication of *Titus Andronicus*, and a date not so far removed from Shakespeare's own hunting days in Warwickshire Cf below, II iii 17-19

II. ii 9. *I have been troubled* There is nothing more suggestive of the Shakespearean authorship of

the play than these presentiments of evil, of which the poet constantly makes use in all his tragedies. Cf. below, II iii 195 ff

II. iii. 9. *alms out of the empress' chest* Rather obscure, but apparently meaning, as Stoll suggests, that Aaron has taken the gold from Tamora's chest

II. iii. 17-19. *babbling echo mocks the hounds . . . a double hunt were heard at once* Cf the strikingly similar lines in *Venus and Adonis*, 695, 696

'Then do they spend their mouths Echo replies,
As if another chase were in the skies'

For other similarities between this play and *Venus and Adonis*, cf Appendix C

II. iii. 31. *Saturn is dominator* According to the mediæval theory, persons born under the domination of the planet Saturn were of a morose, or *saturnine*, disposition. Collins quotes Greene, *Planetomachia*, 1585 'The star of Saturn is especially cooling' The planet Venus, which, according to Aaron, governs Tamora's disposition, has an entirely different influence

II. iii. 43. *Philomel* Philomela, daughter of Pandion, was ravished by Tereus, king of Thrace, who was the husband of her sister, Progne Tereus then cut out her tongue to prevent her exposing him That the story had made a deep impression on the poet's mind is witnessed by the frequent allusions to it in this play (cf below, II iv 48, IV i 47 ff, and V ii 195) Cf also in this connection the *Rape of Lucrece*, 1128-1134

II. iii. 63. *With horns, as was Actæon's* Actæon, a Theban prince, while hunting, accidentally saw Diana bathing, and was transformed by her into a stag, to be slain immediately by his dogs The 'horns' which Tamora would fain see on Bassianus' temples are, of course, those of the cuckold

II. iii. 72. *swarth Cimmerian*. Homer (cf. *Odyssey*, XI 14) describes the Cimmerians as dwelling on the confines of the earth, 'shrouded in mist and darkness and never does the shining sun look down on them' Cf Milton's 'dark Cimmerian desert' (*L'Allegro*, 10)

II. iii. 86. *these slips have made him noted long* Dr Johnson points out the fact that Tamora and Saturninus have presumably been married but one night

II. iii. 93. *barren detested vale* Tamora's description of this place here and in the lines immediately following is rather at variance with her description of it above (II iii 12-16). Or are we to assume that the scene has changed during the action?

II. iii. 110. *Lascivious Goth* The Elizabethans pronounced *Goth* to sound like *goat*, and Shakespeare frequently quibbles on the word Cf *As You Like It*, III iii 7-9 'I am here with thee and thy goats, as the most capricious poet, honest Ovid, was among the Goths' (*Capricious* is from the Latin *capra*, goat)

II. iii. 126. *And with that painted hope braves your mightiness* The line stands thus in all the quartos and in the First Folio The second, third, and fourth folios insert 'she' before 'braves.' It presents a crux as famous as any in Shakespeare Various emendations have been suggested, and White suggests with reservations the reading, 'And with that faint hope braves, etc' C D. Stewart, in *Some Textual Difficulties in Shakespeare*, p 156, offers the following interpretation 'A painting occupies a position half way between the unsubstantial, uncertain, self-supported vision of a thing and the thing itself. Now when Lavinia gave him [Demetrius] such refusals his *hope* of success became more vivid When she spoke of her chastity and gave excuses that were no real excuses to him, she only aggravated his passion

and seemed to be artfully drawing him on; and only to refuse him. It was as if she had painted the picture of his success with her own hands, or in her own person, and held it up before him. She made herself a "painted hope." This is simply a hope whose pictures are more vivid, more real, than the uncertain visions of hope unassisted.

II. iii. 151, 152 *The lion, mov'd with pity, did endure To have his princely paws par'd all away* Probably an allusion to the story of Androclus and the lion

II. iii. 153. *Some say that ravens foster forlorn children* Doubtless a bit of folklore Cf *The Winter's Tale*, II. iii. 185, 186

'Some powerful spirit instruct the kites and ravens
To be thy nurses'

The Biblical story of the feeding of Elijah by ravens may have given rise to it Cf 1 Kings 17 8-6

II. iii. 227. *A precious ring, that lightens all the hole* Probably an allusion to the carbuncle, formerly believed to emit radiance of its own in the dark

II. iii. 231. *So pale did shine the moon on Pyramus* Cf *Midsummer Night's Dream*, III. i. 50 ff

II. iv. 5 *See, how with signs and tokens she can scrowl* Ironically enough, Demetrius here suggests the very means by which Lavinia later exposes his crime, thus inciting her father to kill him Cf *King Lear*, III. vii. 56, 57, where Gloucester unwittingly pictures to Regan, in speaking of her treatment of Lear, the torture which Cornwall and she are to inflict upon him immediately afterward

II. iv. 26. *some Tereus hath deflower'd thee.* Cf note on II. iii. 48

II. iv. 39. *in a tedious sampler sew'd her mind* Philomela, after being ravished and mutilated by Tereus, made known her condition by working a sampler on which she told the story

II. iv. 51. *Cerberus at the Thracian poet's feet.* Orpheus, when he descended into Hades to seek his wife, Eurydice, was able by his music to charm Cerberus, the triple-headed watch-dog of the infernal regions.

III. i. 10. *two-and-twenty sons* Is Titus here including among the two-and-twenty who died 'in honour's lofty bed' his son Mutius, whom he has slain (cf I 1 291) for what he considered a dishonorable deed? If not, he was the father of twenty-six sons instead of the five-and-twenty of I 1 79 Baidon suggests (*Arden Shakespeare*) that 'Shakespeare had invented the Mutius episode and forgotten to alter the original number'

III. 1. 34-37. *They would not mark me . . . tell my sorrows to the stones* This passage as it stands in the First Folio is manifestly corrupt, reading as follows

'if they did heare

They would not marke me oh if they did heare

They would not pittie me

Therefore I tell my sorrowes hootles to the stones'

The reading in our text is from the Quarto of 1600, and although perhaps slightly corrupt, seems the most nearly satisfactory of the various readings

III. 1. 150. *limbo* Popularly used for hell, but, in the strict sense of the term, *limbo* is not hell or any place of punishment, but, according to mediæval theology, a region bordering hell, where dwelt the patriarchs, who died before the resurrection of Christ. They were believed to have been carried to heaven with our Lord at his ascension. The souls of unbaptized infants are, according to other theories, also assigned to limbo

III. 1. 170. *Writing destruction on the enemy's castle* This line, as might be expected from the un-

usual expression, has caused much trouble to commentators. Nares explains the word castle as meaning a kind of helmet, quoting unconvincingly from *Troilus and Cressida* (V ii 184)

'Stand fast, and wear a castle on thy head'

III. i. 244. *some deal* Deal is from the *O E Dæl*, part Cf. Chaucer, *Legend of Good Women*, 1182, 1188

'Her suster Anne, as she that coude her good,
Seide as her thoughte, and somdel hit withstood'

The word survives to-day in such expressions as a *good deal*, etc

III. ii. This scene appears for the first time in the First Folio

III. ii. 4. *sorrow-wreathen knot* Marcus' arms, which are crossed on his breast in an attitude of profound grief Cf *The Tempest*, I ii 224, 'His arms in this sad knot'

III. ii. 15 *Wound it with sighing, girl, kill it with groans* It was formerly thought that a heavy sigh draws a drop of blood from the heart Cf *Midsummer Night's Dream*, III ii 96, 97

'All fancy-sick she is and pale of cheer,
With sighs of love, that costs the fresh blood dear'

III ii 38. *Brew'd with her sorrow, mash'd upon her cheeks* A rather prosaic allusion to the mash-tub and the operations of the brewing-house

IV. i. 20, 21. *Hecuba of Troy Ran mad through sorrow* After avenging the death of her son, Polydorus, Hecuba, wife of Priam, ran mad Cf above, note on I i 138

IV i. 37. Immediately before this line in the Folio occur the words, 'What booke?' Most modern editors omit them from the text, concurring in Dyce's

opinion that 'the transcriber had inadvertently passed on to the line, *Lucius*, what book, etc, and when he afterwards perceived his mistake, and drew his pen through the misplaced line, he may have left two words of it not fully blotted out'

IV. 1. 81, 82. *Magna dominator poli*, etc Cf Seneca's *Hippolytus*, 671, 672

'Magne regnator deum,
Tam lentus audis scelera?' Tam lentus vides?'

The poet is probably trying to quote from memory, and gets his terms confused Seneca's tragedies abound in such similar epithets as *regnator deum*, *dominator poli*, *gubernator poli*, etc

IV 1 87-91. *My lord, kneel down* . *Lord Junius Brutus swear for Lucrece' rape* Cf the very similar lines in the *Rape of Lucrece* (1846-1848)

'Then jointly to the ground their knees they bow,
And that deep vow, which Brutus made before,
He doth again repeat, and that they swore'

IV 1. 105. *Sibyl's leaves* The leaves of the prophetic books of the Cumæan Sibyl, a woman of oracular powers, who, in classical mythology, appeared before Tarquin the Proud, offering him her nine books for three hundred pieces of gold He refused to buy them, whereupon she burned three of the books and then returned, offering the remaining six for the original price Tarquin again refused The Sibyl again burned three books, and returned with a final offer of the remaining three for the price of the original nine Tarquin, advised by his augur, then paid the three hundred pieces of gold for the three books, and the Sibyl disappeared In times of political trouble, the Romans used to consult the Sibylline books Cf *Æneid*, VI 1-75

IV. 11. 20, 21. *Integer vitæ*, etc The beginning of the famous twenty-second ode of the first book of

Horace 'He who is pure in life and unstained from sin, needs not the darts of the Moor, nor the bow' Shakespeare is much more likely than Chiron to have 'read it in the grammar long ago'

IV. ii. 26 *no sound jest* 'No joking matter' The quartos have *found*, which Theobald considered a misprint for *fond*

IV. ii. 72. '*Zounds* The oath, '*Zounds* ('God's wounds'), which is found in all the quartos, is replaced in the First Folio by the expression 'Out' because of the statute of 1606 forbidding swearing, blasphemy, etc., on the stage

IV. ii. 73 *blowse* 'If "blowsy" mean ruddy and fat-faced, which it seems to do, the substantive would seem not correctly applied to a new-born black-a-moor child Perhaps it had passed into a familiar term of jocose endearment for a child' (White)

IV. ii. 95 *Typhon's brood* Typhon, or Typhoeus, one of the Titans, who, with his brood, dwelt in the infernal regions and waged war against Zeus and the other Olympian gods

IV. ii. 154 *Not far, one Muli lives* Steevens was the first to correct the reading of the old editions, 'Not far, one Muliteus'

IV. iii. 4 *Terras Astræa reliquit* Cf Ovid, *Metamorphoses*, I 150 Astræa, the goddess of justice, was the last of all the gods to forsake mankind

IV. iii. 43, 44. *I'll dive into the burning lake below, And pull her out of Acheron by the heels* Acheron, the river of woe in Hades, is here referred to as a burning lake, doubtless by confusion with the Christian lake of fire and brimstone Titus' rant reminds the reader at once of Hotspur's intention (I *Henry IV*, I iii 203 ff) to

'dive into the bottom of the deep, .

And pluck up drowned honour by the locks.'

IV. iii. 64-70. *Virgo Taurus Aries*

The constellation *Virgo* (the Virgin) was supposed to represent *Astræa* after she had left the earth (cf IV in 4). *Taurus* (the Bull) and *Aries* (the Ram) are also zodiacal constellations

IV. iv. 67. *Coriolanus* This is the theme of Shakespeare's last tragedy, *Coriolanus*, which was written about 1608 or 1609

IV. iv. 90 *honey-stalks* According to Dr. Johnson, honey-stalks are sweet-clover flowers

V. i. 42. *the pearl that pleas'd your empress' eye*
Alluding to an old proverb, which Shakespeare uses in *Two Gentlemen of Verona* (V ii 11, 12),

'the old saying is,

Black men are pearls in beauteous ladies' eyes'

V. i. 79. *An idiot holds his bauble for a god* The bauble was the carved head with asses' ears that surmounted the baton which was carried by the court fool as a mock emblem of his office

V. i. 122. *like a black dog, as the saying is* 'To blush like a black dog' is one of the old proverbs in Ray's collection

V. i. 124 ff. Aaron's circumstantial account of his misdeeds suggests at once the similar list of offences for which Barabas claims credit in Marlowe's *Jew of Malta* (II iii 177 ff)

V. i. 145. *Bring down the devil* Aaron's speech has evidently just been made from the top of the ladder on which he was to be hanged

V ii 189 *of the paste a coffin I will rear* In early English cookery books the crust of a pie was always known as the coffin. According to Selden (cf *Table-Talk*, under *Christmas*), Christmas pies were baked originally in a long coffin-shaped crust, in imitation of the manger in which our Lord was laid at his birth

V. ii. 196. *worse than Progne I will be reveng'd*

The author's absorbing interest in the story of the ravishment and mutilation of Philomela by Tereus has been mentioned (cf note on II iii 48). After Tereus had cut out her tongue, Philomela embroidered the story of her wrongs on a sampler, which she sent to her sister, Progne, wife of Tereus. The two sisters then revenged themselves on the guilty husband by murdering his son, Itylus, and serving his body at a banquet to his father. As a result of the horrible affair, Philomela was changed into a nightingale, Progne into a swallow, and Tereus into a hawk.

V. ii. 204. *the Centaurs' feast* A reference to the story in classical mythology (told by Ovid in the twelfth book of the *Metamorphoses*) of the battle between the Centaurs and the Lapithæ, at the wedding-feast of Hippodamia and Pirithous. Cf *Midsummer Night's Dream*, V 1 44.

V. iii. 36-38. *Was it well done of rash Virginius To slay his daughter stain'd and deflower'd?* In 449 B.C., Virginius, a centurion, slew his daughter, Virginia, to save her from Appius Claudius, the decemvir, who had attempted to violate her. The story was a favorite with the Elizabethans, and a drama on the subject, *The Tragicall Comedie of Apius and Virginia*, appeared about 1563. See Macaulay's *Lays of Ancient Rome*. The story is incorrectly given in the text.

V. iii. 85. *Sinon* The Greek who persuaded the Trojans to admit the wooden horse into Troy.

V. iii. 93-97. In the 1594 Quarto these lines read as follows:

'And force you to commiseration,
Here's Rome's young captain, let him tell the tale,
While I stand by and weep to hear him speak

Lucius. Then, gracious auditory, be it known to you,
That Chiron and the damn'd Demetrius,' etc

V. iii. 124. *Damn'd as he is.* The quartos and folios have *And as he is*, which Theobald emended to the reading given in the text. Cf Brabantio's remark (*Othello*, I ii 68),

'Damn'd as thou art, thou hast enchanted her.'

V. iii. 149. *give me aim awhile* Stand by and observe the result of my efforts A figure from archery The person who 'gave aim' stood near the target and reported the success of the shots White suggests, 'Give me air awhile' Schmidt, retaining the original reading, paraphrases, 'Give room and scope to my thoughts'

V. iii. 165-169. These lines appear for the first time in the Quarto of 1600 In their place, the Quarto of 1594 has the following five lines

'And bid thee bear his pretty tales in mind,
And talk of them when he was dead and gone

Mar How many thousand times hath these poor
lips,

When they were living, warmed themselves on thine!
O now, sweet boy, give them their latest kiss,' etc

V. iii. 200 In the Quarto of 1594 this line reads,

'And being dead let birds on her take pity.'

APPENDIX A

SOURCES OF THE PLAY

No single and direct source of the story of *Titus Andronicus* has ever been discovered. It is probable that the play as we have it was based on an older play, but there is no conclusive evidence of the existence of any version, English or foreign, prior to the text that we now have. The plot seems, however, to combine many themes and incidents found in other forms of literature. The story proper is apparently without any historical basis, and is curiously anachronistic in arrangement. A Roman emperor and a tribune are made contemporary, the emperor is engaged, as no Roman emperor ever was, in warring upon the Goths, and the Rome in which the scene is laid is, according to Aaron the Moor, the seat of 'Popish ceremonies.' As for the surname, Andronicus, no Roman emperor ever bore it, although there was a Byzantine emperor, Andronicus Comnenus, of the twelfth century A.D., and it is not without significance that he is represented by Nicetas Choniata as having shot arrows with certain devices attached in the siege of Prusa. It may be worth noting, too, that after the removal of the empire to Byzantium in the fourth century there were wars with the Goths, and thus a remote historical background for some of the incidents of the play may be postulated. Finally, the similarity of the name Tamora to that of Tomyris, the vengeful queen of the Getæ, has been pointed out.

Baldon (Arden ed.) suggests an Oriental origin for the story, in view of its peculiar cruelty and lavish bloodshed, and the presence in it of those two Bashibazouks, Chiron and Demetrius. But if the story came

from the Orient, it has undergone many modifications in transit

The different threads of the plot of *Titus Andronicus* bear striking resemblance to other well-known themes and legends. The author frequently likens Lavinia's fate to that of Philomela, which Ovid's *Metamorphoses* had made known to England. The cruelty and villainy of Aaron suggest at once the deeds of Barabas and Ithamore in Marlowe's *Jew of Malta*. There is, furthermore, in Evans's *Old Ballads* and in the *Roxburghe Ballads*, a poem of about 1570 entitled, '*A Lamentable Ballad of the Tragical End of a Gallant Lord and of his Beautiful Lady, with the untimely death of their children, wickedly performed by a heathen Blackamore, their servant. The like seldom heard before*'. The theme of the 'heathen blackamore' was very popular. Professor Koepfel (in *Englische Studien*, 16-370) points out several other versions of it: a Latin version by Pontano, an adaptation by Bandello in the twenty-first novel of his third book, a French paraphrase by Belleforest in the second volume of his *Histoires Tragiques*. And there are other versions in other languages.

When *Titus Andronicus* was entered on the Stationers' Register on February 6, 1593-4, there was entered also 'by warrant from Mr Woodcock, the ballad thereof'. It is now generally agreed that this ballad is the same as that reprinted in Percy's *Reliques*, entitled *Titus Andronicus's Complaint*,¹ and that it is not a source of the play but instead is based on the play. It cannot, according to Chappell, be earlier, in its extant form, than 1600.

In connection with the question of the sources of the play, several other facts now enter. Henslowe in his Diary records a play, 'tittus & vespacia' (which he calls elsewhere 'tittus') as having been performed by

¹ See Appendix F, page 148

Strange's men on April 11, 1592, and frequently thereafter. No copy of this play now exists. There is, furthermore, a volume, *Englische Comedien und Tragedien*, 1620, which comprises the repertory of a group of English comedians acting in Germany in the early seventeenth century, and which contains a play entitled *Eine sehr Klagliche Tragædia von Tito Andronico und der hoffertigen Kayserin*¹. In this play Titus's son is called Vespasianus instead of Lucius. It has been assumed, therefore, in some quarters that Henslowe's 'tittus & vespacia' was the original of the German play and at the same time an earlier version of our English *Titus Andronicus*². But such assumptions are more or less gratuitous. There may have been an earlier play than our *Titus Andronicus* on the same subject. But in all probability the 'tittus & vespacia' of Henslowe had nothing to do with the play recorded elsewhere by him as 'tittus & ondronicus' (our *Titus Andronicus*), but dealt instead with the heroic theme of the destruction of Jerusalem by Titus Vespasian, the second of the Flavian emperors, and the hero of later tragedies by Corneille and Racine. The German play is quite certainly a translation, albeit a very free one, of our *Titus Andronicus*. The fact that Titus's son, Lucius, is given the name Vespasian in the German play can be easily explained, as Mr R. Crompton Rhodes points out (*Times Literary Supplement*, May 22, 1924). Lucius is the son of Titus and an emperor of

¹ Reprinted in Cohn's *Shakespeare in Germany*, 1865, pp 156-285.

² There are extant also a Dutch play, *Aran en Titus*, by Jan Vos, printed first in 1642, and a program of a German play acted at Linz in 1699 which agrees substantially with the Dutch play. The connections and relations between these two plays, and the whole question of the relationship of the Shakespearean *Titus Andronicus* to continental plays on similar themes, is discussed at length by H. de W. Fuller and G. P. Baker in *Pub. Mod. Lang. Assn.*, 16. 1-76, 1901.

Rome, and the mental association of his name with Vespasian is explicable. The other changes of name in the German play have similarly associative reasons. Aaron the Moor becomes Morion, and Lavinia becomes Andronica.

About a quarter of a century ago there were numerous lengthy and learned discussions as to the existence of earlier versions and editions of *Titus Andronicus*, and the interrelations of the English, German, and Dutch versions of plays on similar themes. They were occasioned largely by the fact that until 1904 no copy of *Titus Andronicus* earlier than the Quarto of 1600 was known, and editors and commentators were much exercised to explain the identity of the 'titus & ondronicus' mentioned in Henslowe's Diary under date of January 28, 1594. Fortunately in 1904 a copy of the 1594 Quarto, the first edition of the play, came to light, settling many vexatious questions. It is now generally conceded that this 1594 edition of *Titus Andronicus* is the play recorded in Henslowe's Diary as 'titus & ondronicus' and that it is also identical with the 'Titus and Andronicus' and 'Tytus Andronicus' of the Stationers' Register.

APPENDIX B

THE HISTORY OF THE PLAY

The earliest known mention of a work with the title of *Titus Andronicus* is contained in an entry in the Stationers' Register on February 6, 1598-4 'John Danter A booke entitled A noble Roman historye of Tytus Andronicus' Philip Henslowe's Diary, under the dates of January 28 and 28, and February 6 of the same year, records a new play, 'titus & ondronicus,' as having been acted by 'the earle of sussex his men' Two later entries, made on June 5 and June 12, 1594, note the performance of a play called 'andronicus' by the Lord Admiral's and the Lord Chamberlain's men Finally, in this same year, there was printed at London a quarto edition¹ of the play now known as *Titus Andronicus*, bearing the following title-page 'The Most Lamentable Romaine Tragedie of Titus Andronicus As it was Plaide by the Right Honourable the Earle of Darbie, Earle of Pembrooke, and Earle of Sussex their Servants London, Printed by Iohn Danter 1594'

A second quarto, based on the 1594 edition, was published in 1600, and contains only slight changes in the text One passage of six lines is omitted from the first scene of the 1600 edition, and another of five lines is omitted from the last scene of the play (cf notes on I 1 85 and V iii 165), while the last four

¹ The 1594 Quarto of *Titus* was recorded by Gerard Langbaine in 1691 in the list of Shakespeare's plays in his *Account of the English Dramatick Poets*, but no copy of the edition seems to have been known during the next two hundred years, and Langbaine's testimony was generally discredited At last, in 1904, a copy was discovered in Lund, Sweden, vindicating Langbaine, and settling various disputes

lines of the 1600 edition are not found in the First Quarto. On the title-page of the Second Quarto the name of the Lord Chamberlain's company is added to those of the three companies mentioned on the title-page of the First Quarto.

A third quarto, of which the 1600 edition was the original, was printed in 1611. Fourteen copies of the Third Quarto are known, one of which is in the Elizabethan Club at Yale.

The text of the First Folio of 1623 was printed from the Third Quarto with MS additions, and contains one scene (III. ii) which does not appear in any of the Quartos.

The history of *Titus and Aaron* on the stage falls into two general divisions: the period of about a quarter of a century after its composition until the death of Shakespeare, and the three centuries since that time. During the first three decades of its existence, *Titus* was one of the most popular of all the plays attributed to Shakespeare, for the last three hundred years it has had almost the scantiest stage-history of them all. The First Quarto bears the motto, *Aut nunc aut nunquam*, and never was a more appropriate motto affixed to a play. There was only one period in the history of the English stage when *Titus Andronicus* ever could have been popular, and popular it was then beyond all precedent.

The title-page of the Third Quarto assures us that the tragedy had 'sundry times bene plaide by the Kings Majesties Servants,' and from the other title-pages and Henslowe's Diary we learn that three different companies continued to play it, two of which changed their names at two different periods of their career, but under whatever name or sovereign, they continued to play *Titus*. The play is entered in Henslowe's Diary no less than fifteen times, if we may assume that all the *Titus and Andronicus* plays

which he records are identical. Numerous other contemporary allusions also attest its popularity. The events with which the first act of *Titus* concerns itself were familiar enough to furnish a simile for the author of the play, *A Merry Knack to Know a Knave*, which was published anonymously in 1594

'*Osrick* My gracious lord, as welcome shall you be,
To me, my daughter, and my son-in-law,
As Titus was unto the Roman senators,
When he had made a conquest on the Goths,
That, in requital of his service done,
Did offer him the imperial diadem
As they in Titus, we in your grace, still find
The perfect figure of a princely mind'¹

In 1614, twenty years after the First Quarto, Ben Jonson takes occasion in the Induction to his *Bartholomew Fair* to censure those (of whom there were presumably a goodly number) who still 'swear that Jeronimo or Andronicus are the best plays yet' Whether Jonson is referring to our *Titus Andronicus* or not, the vogue of *Titus* would thus seem to have passed by this time with men of Jonson's tastes, but the contemptuous tone of his statement testifies that there were those to whom such blood-and-thunder plays still appealed. The *Shakspeare Allusion-Book* records other references to the play from time to time. At the middle of the century strands of its gory locks were still in evidence. In 1648 an anonymous writer, J S, issued a compilation of 'wise and learned sentences and phrases' from favorite authors under the title, *Wit's Labyrinth*. Of the half-dozen or more Shakespearean plays from which the compiler culled his phrases, only *Titus Andronicus* is honored by having as many as three sentences quoted.

As the century wore on, however, the performances

¹ Dodsley's *Old English Plays*, ed Hazlitt, 1874, 6 372

of *Titus* grew fewer and fewer. In 1678, 'about the time of the Popish-plot,' says Gerard Langbaine, the play was 'revived' and refurbished to suit the tastes and exigencies of the stage, and produced by Edward Ravenscroft. This revised version of the tragedy was published in 1687 with the following title *Titus Andronicus; or the Rape of Lavinia Acted at the Theatre Royall, A Tragedy Alter'd from Mr Shakespear's Works*. In his introduction, Ravenscroft speaks of the success which had *matched* the labor of revising the play, a process which left *Titus* with 'the language not only refin'd, but many scenes entirely new besides most of the principal characters heighten'd and the plot much encreas'd'. It is instructive to see in what manner the characters were 'heightened'. As if the original play were not horrible enough, Ravenscroft adds infanticide to Tamora's crimes, and has Aaron offer to eat his dead child's body. The Moor is tortured and finally burned to death on the stage.

Ravenscroft's revision was still the accepted version at the close of the century, according to the list of Shakespeare's plays given by Charles Gildon in 1698 in his continuation of Langbaine's work, previously mentioned. After the turn of the century we first hear definitely of a performance of *Titus* in 1717. There were at least three performances, on August 18, 20, and 23, of that year, at Drury Lane. The advertisement in the *Daily Courant* of the 20th states that the play had been given 'but twice these fifteen years'. The most interesting fact recorded in the notice is that the part of Aaron was taken by the celebrated James Quin, who repeated the performance again in 1720 and 1721, at Lincoln's Inn Fields. The version of Ravenscroft still obtained, the play being announced in all cases as '*Titus Andronicus with the Rape of Lavinia, alter'd from Shakspeare*'.

A century and a quarter elapsed before Titus and Aaron again walked the boards. Another much-altered version of the text was used, prepared for the occasion by C. A. Somerset, the author of *Shakespeare's Early Days*, a popular work of the time. The play was performed at the Britannia Theatre in London, the opening performance taking place on March 15, 1852. In this new version, the tragedy was given intermittently for some five years, with performances both in London and Dublin. The rôle of Aaron was taken by the famous negro tragedian, Ira Aldridge, 'the African Roscius'. Into the version employed by Aldridge there was incorporated a scene from a play called *Zaraffa, the Slave King*, which had been written especially for Aldridge.

It is significant with regard to the tastes of the audiences of the times that both in 1717 and in 1852 the producers of *Titus* felt it necessary to follow the performance of the tragedy with a farce. In 1717, 'by the desire of some Persons of Quality,' so the stage-bill informs us, Farquhar's one-act farce, *The Stage-Coach*, was added. In 1852 Aldridge offered a farce entitled 'Mummy' and some negro songs which he had brought from his native Maryland.

After 1857 it was sixty-six years before any producer had the desire or the hardihood to present the lamentable Roman tragedy. Under the management of Miss Lilian Baylis, the entire cycle of Shakespeare's plays was given between 1914 and 1924 at the Old Vic Theatre on the Surrey side of the Thames, an achievement which had not been accomplished since the days of Shakespeare. *Titus Andronicus* was produced here by Mr. Robert Atkins on October 8, 1923, the thirty-fifth of the cycle of Shakespeare's thirty-seven plays. That *Titus* should have been included in the repertory is due, of course, not to any inherent virtues in the play itself, but to Miss Baylis's ambi-

tion to make the Shakespearean wheel, for once at least, come full circle. A large audience was drawn to the Old Vic through curiosity, and the comments of the spectators and the newspapers were at one in declaring the play impossibly bad. The *Times* mentioned among the qualities which make it tolerable at all the swiftness and firmness of the telling, and the extraordinary dexterity with which the plot moves from death to death. 'It could never have appealed to the cultured classes,' said the *Morning Post*, 'but had all the elements of popular success. It is very repulsive, but workmanlike.' The text used was the original version of the First Folio, with one noteworthy and very effective emendation: a laughing-scene for Aaron was introduced in Act III just before his exit, after he has cut off Titus's hand. The Moor's satanic laughter is not specifically referred to in the text, but is justified by his remarks (Cf V 1 111-118). A very fine stage-setting by Hubert Hine was used in the production at the Old Vic.

Titus has been produced only once in America. It was performed by the Yale Chapter of the Fraternity of Alpha Delta Phi, in New Haven, on April 14 and 15, 1924, under the direction of Mr E. M. Woolley and Professor J. M. Berdan. The production was the annual performance of a series of Elizabethan plays, given in the Elizabethan manner, with the original text.

The Prinzregententheater in Munich was the scene of the latest performance of *Titus*, on October 15, 1924. The German version used was the translation of Nicolaus Delius, and very elaborate scenery by Eugen Keller was employed.

Titus Andronicus is the only play of the Shakespearean canon that has not been performed at the Shakespeare Memorial Theatre in Stratford.

APPENDIX C

THE AUTHORSHIP OF THE PLAY

The external evidence for the Shakespearean authorship of *Titus Andronicus* rests on its inclusion in the Folio of 1628 by Heminges and Condell, friends and fellow actors of Shakespeare, and its mention by Francis Meres in a list of Shakespeare's plays in his *Palladis Tamia* in 1598, four years after the appearance of the First Quarto. It is again listed as Shakespeare's by Gerard Langbaine¹ in 1691. Such evidence is not easily contestable, especially in view of the close connection between Shakespeare and the editors of the Folio, and the fact that Meres seems to have been sufficiently familiar with Shakespeare to have known of his privately circulated sonnets some eleven years before they were first printed. But in spite of these facts, the play, largely because of its repulsive theme, the crudeness of workmanship displayed throughout, the un-Shakespearean quality of many of its lines, and the presence in the text of numerous traces of the work of other authors, has been a storm-centre in Shakespearean criticism for over two centuries, and to-day it finds itself rejected, either partially or wholly, by far the greater number of editors and critics.

The first doubt as to Shakespeare's authorship of which we have any record is contained in the preface to Edward Ravenscroft's revision of the play in 1687, wherein he says 'I have been told by some anciently conversant with the stage that it was not originally his, but brought by a private author to be acted, and he only gave some master-touches to one or two of the principal parts or characters, this I am apt to

¹ In the work referred to in Appendix B.

believe, because 't is the most incorrect and indigested piece in all his works. It seems rather a heap of rubbish than a structure.'

The integrity of Ravenscroft is discredited by Langbaine, who intimates that Ravenscroft was merely trying to belittle Shakespeare in order to exalt himself. He quotes part of the prologue which Ravenscroft originally prefixed to his revision of *Titus* in 1678, in which he called the play Shakespeare's and produced it as such, saying of his own part in it that he had

'but winnow'd Shakespeare's corn,
So far he was from robbing him of 's treasure,
That he did add his own, to make full measure'

Ravenscroft's statement is, however, accepted in substance by the majority of critics since his day.

External evidence against Shakespeare's authorship of *Titus* has been found in the absence of his name from all three Quartos of the play. The conclusiveness of this evidence is impaired, however, by the fact that the poet's name does not appear on any of the Quartos of *Henry V*, or on any of the first three Quartos of *Romeo and Juliet*.

Eighteenth-century critics and editors, with the exception of Capell, denied the Shakespearean authorship of the play. Theobald thought Shakespeare might have added 'a few fine touches' to the play. Johnson, Farmer, and Steevens, reject the Shakespearean theory entirely. Johnson says of it 'All the editors and critics agree in supposing this play spurious. I see no reason for differing from them, for the colour of the style is wholly different from that of the other plays, and there is an attempt at regular versification, and artificial closes, not always inelegant, yet seldom pleasing. The barbarity of the spectacles and the general massacre, which are here

exhibited, can scarcely be conceived tolerable to any audience, yet we are told by Jonson that they were not only borne but praised. That Shakespeare wrote any part of it, though Theobald declares it *incontestable*, I see no reason for believing. I do not find Shakespeare's touches very discernible. Malone thought that Shakespeare might have written a few lines in the play, or perhaps have given some assistance to the author in revising it.

In the nineteenth century, critics were more widely divided in their opinions. Seymour, Drake, Singer, the Coleridges, Hallam, Dyce, Fleay, and others denied that Shakespeare had any part in its composition. Furnivall (Introduction to *Leopold Shakspeare*), Ingleby (*Shakespeare The Man and the Book*), Dowden (*Shakspeare His Mind and Art*), Herford (Introduction to *Eversley Shakespeare*), Hudson, and Rolfe, agreed that very little of the play could have been written by Shakespeare. On the other hand, a group of critics of whom we may name Collier (*Annals of the Stage*, 1831), Verplanck (*Illustrated Shakespeare*, 1847), Knight (*Pictorial Shakespeare*, 1867), Appleton Morgan (*Bankside Shakespeare*, 1890), and Crawford ('The Date and Authenticity of "Titus Andronicus,"' *Shakespeare Jahrbuch*, 1900), considered the play the work of Shakespeare, his earliest and crudest composition, produced when he was still under the influence of his predecessors. The latter view was concurred in almost unanimously by the German school. Schlegel, Delius, Bodenstedt, Franz Horn, Ulrich, Kurz, Sarrazin, Brandl, Creizenach, and Schroer. Gervinus, as in other matters of Shakespearean criticism, dissented from the opinion of his countrymen, and sided with the British school which denied Shakespeare's authorship of *Titus*.

The twentieth century brought with it the discovery of the First Quarto of *Titus*, and consequent fresh

and lengthy discussions as to its authorship. There was a revival in certain quarters of the tendency to consider the play a work of Shakespeare's earlier days, and among the adherents of this opinion were Collins, Boas, Saintsbury, McCallum, and Raleigh. Courthope, in the appendix, 'On the Authenticity of Some of the Early Plays Assigned to Shakespeare, and their Relationship to the Development of his Dramatic Genius,' to his *History of English Poetry*, vol iv, 1908, espouses the theory of the Shakespearean authorship of *Titus*. His formal conclusion is 'That there are no sufficient internal reasons to warrant us in resisting the testimony of the folio of 1623 that *Titus Andronicus* and *King Henry VI* are the work of Shakespeare.' Greg, in his edition of Henslowe's Diary (II 161), gives his opinion of the circumstances of Shakespeare's connection with *Titus*. 'I fail to discover any clear internal evidence of Shakespeare having touched the play at all, though there are a few lines whose Shakespearean authorship I do not think impossible.

The Chamberlain's men, following their practice in the case of the other Pembroke's plays, *Hamlet* and the *Taming of a Shrew*, caused *Titus* to be worked over by a young member of their company named William Shakespeare. Thus revised the piece achieved sufficient success to call for notice by Francis Meres in 1598, and thenceforth passed as one of the "works" of the favourite playwright-actor. This MS perished in the fire at the Globe in 1613. Wishing to replace their prompt copy the King's men procured a copy of the printed edition (1611), a device to which they certainly resorted in other cases too. In this they made certain alterations in the stage directions, and in doing so noticed the absence of one scene at least (III 11) which they were in the habit of acting and which had proved popular. Thus the actors were able to reconstruct from memory,

and a manuscript insertion of some 85 lines was made in the quarto. Ten years later this doctored prompt copy was sent to press for the text of the collected folio.

So far as there may be said to be a prevailing theory among American students, it is that Shakespeare is the reviser, to some extent, of an older play. But as to the author or authors of the original work, and as to the nature and extent of the revision, there is considerable latitude of opinion. Among American students of the play there are to be mentioned Schelling, Fuller, Baker, Wendell, Stoll, H. D. Gray, and Parrott. J. Q. Adams, in his *Life of Shakespeare*, 1923 (p. 184), pictures Shakespeare shortly after the death of Marlowe 'exercising his skill in touching up several of the old stock pieces belonging to the company, plays, no doubt, in which he himself had been called upon to act. Perhaps one of these was *Titus Andronicus*, mainly, if not entirely, by George Peele . . . Shakespeare could hardly have had a genuine artistic interest in the bloody *Titus*, but his business shrewdness showed him the opportunity of turning it into a great money-maker for his company.'

The two lengthiest recent discussions of the authorship of the play are by H. B. Bauldon (*Arden Shakespeare*, 1904), who believes the play to be substantially and essentially the work of Shakespeare, and J. M. Robertson, whose elaborate study, *Did Shakespeare Write 'Titus Andronicus'?*, 1905, revised in 1924 as *An Introduction to the Study of the Shakespeare Canon, Proceeding on the Problem of 'Titus Andronicus'*, rejects *in toto* the theory that the play is the work of Shakespeare.

The arguments concerning the Shakespearean authorship of *Titus* turn largely on the consideration of questions of the metrical construction, versification, vocabulary, characters, theme, and general style

of the play Few hard and fast conclusions can be drawn from all the evidence produced, however, as there is little agreement among critics as to its proper interpretation Studies of the metre of the play, with special attention to the number of double and triple endings, riming lines, and the quality of the blank verse employed in it, have been made in endeavors to throw light on the question of authorship, but nothing definitely conclusive has come of it, so varied are the constructions placed upon the data obtained Again, the elaborate investigations of the style of the play and the innumerable similarities of idea and expression between *Titus* and other Elizabethan plays have resulted in the discovery of much valuable information as to the wholesale borrowings of the writers of the time, but the findings are construed in widely different ways What seems to one critic or school convincing evidence of Shakespearean workmanship, is often quite as convincing to another that Shakespeare had nothing to do with the play Flugel, for instance, thought Aaron as un-Shakespearean as could be, whereas Saintsbury, Collins, Parrott, and others have found him genuinely Shakespearean Schroer and Parrott, again, consider the classical allusions quite in Shakespeare's manner, but, says Robertson, who finds the classical allusions thoroughly pre-Shakespearean, 'what is obviously non-Shakespearean is the classicism of the play' Not only are the critics in disagreement with one another, but they are not consistent with themselves Schroer, whose study, *Über Titus Andronicus*, 1891, is the most comprehensive of the German arguments advocating Shakespeare's authorship of the play, contends, as Robertson notes, that 'verbal coincidence between two poems speaks rather against than for identity of authorship—' (p 7) and yet some fifty-two pages later he argues that Aaron's praise of blackness (IV u. 72,

100) is a favorite idea with Shakespeare, because we have it again in *Love's Labour's Lost* (V. ii. 20, 41).

The attempts at choosing what in the play is genuinely Shakespearean, as distinguished from what may be considered the work of his supposed collaborators, have not met with any greater success. Almost every editor who accepts in part the Shakespearean hypothesis has his favorite list of selections which he believes authentic. Such passages consist in most cases of the more lyrical sections, and include, of course, all the better lines of the tragedy. But there is a remarkable disagreement among them, and such selections, if put together properly, would constitute almost the whole of the play. Coleridge, from a poet's point of view, considered as worthy of Shakespeare only some forty lines from the 'Revenge' scene (V ii 20-60), whereas Swinburne, from another poet's point of view, disregarded all but the 'Clown' scene (IV. iii). The one scene on which there has been more general agreement, perhaps, than on any other, is the second scene of Act III, which appeared for the first time in the Folio, and therefore attracts attention to itself as having perhaps come from Shakespeare's own copy or his MSS. The whole process of picking and choosing must be considered futile, however, and especially since half of the passages tagged as certainly Shakespearean have been shown to be similar to, or identical with, passages in Peele, Greene, Marlowe, and others.

Nor do we find any grounds for more definite conclusions when we examine the passages in *Titus* which are most strikingly suggestive of lines and scenes in Shakespeare's authenticated works. The theme of *Lucrece* is similar to that of the plot in which Lavinia figures, but we cannot therefore conclude that Shakespeare is necessarily the author of *Titus* because he is the author of *Lucrece*. The poem may, in-

deed, have been suggested by the play, or the play by the poem, but identity of authorship is no more requisite in such a supposition than it is if we suppose the plot of Shylock to have been suggested by Marlowe's *Jew of Malta*. It must be admitted that Aaron's lines (IV. ii 102, 108),

'For all the water in the ocean
Can never turn the swan's black legs to white,'

suggest those of *Richard II* (III ii 54, 55),

'Not all the water in the rough rude sea
Can wash the balm off from an anointed king,'

and still further the cry of Lady Macbeth (*Macbeth*, II ii 60, 61),

'Will all great Neptune's ocean wash this blood
Clean from my hand?'

But we are not justified in concluding that the author of the two later passages is necessarily the author of the first. Shakespeare was as imitative as he was repetitive, even if we assume that he had Aaron's lines in mind when he was composing the two later passages.

There is a clear verbal parallel between lines in Tamora's speech (II iii 17-19),

'And, whilst the babbling echo mocks the hounds,
Replying shrilly to the well-tun'd horns,
As if a double hunt were heard at once, . . .'

and two lines (695-696) of *Venus and Adonis*,

'Thus do they [the hounds] spend their mouths
Echo replies
As if another chase were in the skies'

As Parrott points out,¹ these parallels, and others

¹ 'Shakespeare's Revision of "Titus Andronicus,"' *Mod Lang Rev*, xiv 27, 28

which he gives, are unmistakable, and he accordingly assigns the paralleled lines and Tamora's speech to Shakespeare; but, as Robertson observes, it does not follow necessarily that Shakespeare must himself have written Tamora's speech. Any of his contemporaries would have copied such a fine passage without scruple if he had wished to do so.

The studies of the characters of the play in relation to those of others of Shakespeare's plays have been no more conclusive in their results. Aaron, for example, is quite generally considered, by all who uphold Shakespeare's intimate connection with the play, as a first draft and prototype of Shylock, Iago, Richard III, Edmund, and most of Shakespeare's villains. It is by external and superficial implications, however, rather than by inherent likenesses that he is connected with them. He is a Moor, and the tragedy of *Othello the Moor* is at once suggested, wherein, as it happens, there is Iago, a villain in the popular sense, and certain similarities in the characters of Iago and Aaron begin to appear. But fundamentally and essentially Aaron and Iago are not of the same stripe. Aaron is pre-Shakespearean rather than Shakespearean, and belongs to the tribe of Tamburlaine, Barabas, Ithamore, Eleazar, and Peele's Moor, Muly Muhamet, rather than to that of Iago. His melodramatic rant and braggadocio, and his comic-opera frenzy for evil-doing, form a striking contrast to the tragically sinister and motiveless malignity of Iago. As for his relation to Shylock, is not the apparent connection between them based subconsciously on the circumstance of their being members respectively of races alike alien and despised from the Elizabethan point of view? Similarities and parallels between Tamora, and the Margaret of the *Henry VI* trilogy (who is fundamentally non-Shakespearean), on the one hand, and Lady Macbeth on the other, seem equally superficial. The

three have little in common but their imperiousness. The treatment of the character of Titus certainly does not suggest Shakespeare's handling of the characters of Lear, Othello, and Macbeth. Nor does young Lucius seem to have more than his tender years in common with Prince Arthur and the young princes of *Richard III*. There is, however, one character, the Clown, in *Titus*, who is quite in the manner and tradition of Shakespeare, but even he is not distinctively and exclusively Shakespearean. Elizabethan and Tudor drama have clowns and to spare, and the clown of *Titus* is not more like the clowns of Shakespeare than he is like those of his contemporaries. But he is the one typically Shakespearean thing in the entire play, and he may very well be conceded to Shakespeare as being of a piece with Launce, Launcelot Gobbo, and Elbow, and as constituting one of the 'master-touches' which Ravenscroft represents Shakespeare as imparting to the play.

Previous study of characters, metre, phrasing, and general stylistic qualities cannot, therefore, be said to have produced any conclusive or convincing reasons for considering *Titus* Shakespeare's. The work of critics, ranging from the early observations of Steevens and Malone down to the exhaustive researches of Robertson, have proved that the play is a collection of materials drawn from a common stock used by all Elizabethan dramatists, and that, in particular, it is a tissue of words, phrases, and sentiments taken largely from Peele, Greene, Kyd, Marlowe, and Lodge. The author, or authors, of *Titus Andronicus*, whoever they were, simply followed the common habit of turning to other authors and similar works what they thought they might require, they went and took to furnish out a lamentable Roman tragedy.

Close examination of the text of *Titus*, therefore, reveals no more reason for including it in the canon of

Shakespeare's plays than could be found for including many of those pre-Shakespearean plays with which it is organically and spiritually connected—the *Spanish Tragedy*, *Lust's Dominion*, *Selimus*, the *Battle of Alcazar*, the *Troublesome Reign*, the *Chronicle History of King Leir*, and others.

But it is not merely or chiefly the negative argument—that *Titus* is lacking in distinctive and convincing Shakespearean characteristics—that justifies the rejection of the play as Shakespeare's, but the more fundamental and positive fact that it contains much that is certainly not Shakespeare's and that is as certainly the work of other Elizabethans. That the version of the play which was printed in the 1594 Quarto could not have been completed earlier than the middle of the year 1598 is proved by the fact that it copies directly or indirectly many phrases and passages of Peele's *Honour of the Garter*, which was written to celebrate an event that occurred on June 26, 1598, and yet the language, the metre, and the style of *Titus* is noticeably different from that of the works which Shakespeare had already written and was writing during this particular period—the *Comedy of Errors*, *Love's Labour's Lost*, *Two Gentlemen of Verona*, *Richard III*, and *A Midsummer Night's Dream*, and the poems, *Venus and Adonis* and *Lucrece*. As late as 1598 he would hardly have written such bad lines or constructed so poor a play. If he had written it as early as 1589 or 1590, he could hardly have written in a style so wholly unlike that of the *Comedy of Errors* and *Love's Labour's Lost*, which he was presumably engaged in composing at that time.

Moreover, the language of *Titus* is shot through with words and expressions which Shakespeare did not use in any of his unquestioned works. A list of these words peculiar to *Titus*, first begun by Fleay,

and corrected and added to by Grosart, Verity, and latterly by Robertson, contains upwards of a hundred terms which are the common property of Peele, Greene, and Kyd, respectively, but are never used by Shakespeare. If to these be added the host of classical allusions and tags found in *Titus* and in no other Shakespearean work, the linguistic medium of the play becomes a thing apart in the language of the Shakespearean canon.

But more fundamental than all these considerations of style, metre, vocabulary, and characterization, is the fact that the theme and the author's handling of it, and the general atmosphere and spirit of *Titus Andronicus*, are wholly unlike and utterly alien to anything we have of Shakespeare, or could expect from him. A theme of such unmitigated horror never appealed to Shakespeare in his later career as a dramatist, and least of all could it have appealed to the young Shakespeare of *Love's Labour's Lost* and the *Midsummer Night's Dream*. He came closest to such themes in *Romeo and Juliet* in the year following the first publication of *Titus*, and in *Hamlet*, a few years later, and his method of handling them in those plays is the best evidence of what he could do and would do with the type of tragedy bequeathed to him by Seneca and Kyd. In none of his tragedies does he deal with blood for blood's sake, but in *Titus* there is no relief from blood-letting, either by the inevitable Shakespearean interspersing of comic scenes, or by the interjection of another and more romantic plot. Horrors are heaped on horrors in a way that would have sickened the sentimental author of Shakespeare's early plays, and would have disgusted the author of *Othello* and *King Lear*. And all to no purpose. In *Romeo and Juliet*, the tragedy and the bloodshed result in the burying of the parents' strife, in *Othello*, it is the cause which leads a man great of heart to slay Desdemona, not

without recognizing the pity of it; in *King Lear*, the evil consumes itself, and a clear morning follows the storm of passion and tragedy. But in *Titus Andronicus* it is all

‘Irrecoverably dark, total eclipse
Without all hope of day’

The tragic energy all goes for nothing, Titus's madness is without any redeeming element. Shakespeare might have been capable of producing the bad lines of the play, its crude construction, its feeble characterization, and its poor workmanship in general, but that he could have written at any time a play so wholly unlike any of his other work seems incredible. If *Titus Andronicus* be Shakespeare's, we shall have to posit a complete change in his mental, spiritual, and artistic processes and attitudes between the time of its composition and the date when he began to produce his other dramatic work.

If Shakespeare, then, did not write *Titus*, who was the author of the piece? Any one of a half-dozen of his contemporaries is a more likely candidate for the questionable honor. Its Senecanism and melodrama it has in common with a score of other tragedies of the time. Its mannerisms of style, versification, and vocabulary are those of Kyd, Marlowe, Greene, Peele, and Lodge. Accordingly, four at least of these have been suggested as its possible author, and none of them has wanted defenders among the critics to make good his claim.

In the process of looking for specific traces of different hands in the play, however, many difficulties present themselves. Some idea of the general state of criticism with regard to this particular matter may be gained from a glance at the various interpretations placed on a single passage from Aaron's speech (II i. 1-9).

'Now climbeth Tamora Olympus' top,
 Safe out of Fortune's shot, and sits aloft,
 Secure of thunder's crack or lightning flash,
 Advanc'd above pale envy's threat'ning reach.
 As when the golden sun salutes the morn,
 And, having gilt the ocean with his beams,
 Gallops the zodiac in his glistening coach,
 And overlooks the highest-peering hills;
 So Tamora '

Bullen, in his edition of Marlowe's plays, was of the opinion that this passage was written by Marlowe, in view of Marlowe's having written, in the third chorus of Act III of *Faustus*, the line,

'Did mount himself to scale Olympus' top.'

Appleton Morgan (*Bankside Shakespeare*) thinks the passage Shakespeare's without question, and considers it a remarkably good imitation of Marlowe's style. Crawford, however, sees in lines 3-5 of the passage an echo of Peele's *Honour of the Garter* (line 410),

'Out of Oblivion's reach or Envy's shot,'

while Robertson finds in line 7 a direct echo of a line from Peele's *Anglorum Feræ*,

'Gallops the zodiac in his fiery wain,'

and notes other lines from Peele's *David and Bethsabe* strikingly parallel in structure and abounding in verbal coincidences. Such resemblances are, indeed, very striking, but do they definitely prove more than that there was a singular community of thought and similarity of expression, and no little amount of imitation, among Elizabethan poets? And what, to give only one instance, shall be said of the lines in the *Merchant of Venice* (IV 1 9, 10),

'no lawful means can carry me
 Out of his envy's reach'?

That they are Shakespeare's has never been questioned, but if they had occurred in *Titus*, would they not certainly be catalogued as Peele's or Marlowe's by just such reasoning? If mere similarity or identity of thought or expression is to be accepted as a criterion of authorship, then almost any Elizabethan dramatist may be proved to have written parts of almost any play of the time.

The play is so patently of the same species as the *Spanish Tragedy*, that Kyd was early suggested by Farmer as author of *Titus*. Hartley Coleridge concurred in this, and Fleay, Sir Sidney Lee, Parrott, and Robertson have since thought Kyd a probable first draftsman of the play. Boswell preferred to consider Marlowe, and Fleay also inclined to this opinion. The character of Aaron is by almost all critics conceded to be modeled on Marlowe's Barabas and Ithamore. Much of the verse also, if not Marlowe's, is close imitation of that poet's lines. The share of Robert Greene in *Titus* has received more attention than that of any other of the possible authors except Peele. In a long and scholarly article¹ Grosart set forth his many claims to the authorship, and he has received the serious consideration of every critic since. The play unquestionably contains much that was written by Greene, but whether his passages got into it by his own pen, or whether his imitators put them there is a problem that cannot be solved. Parrott and Robertson agree substantially in conceding to Greene's authorship the first scene of Act II, and traces of his manner are not wanting throughout the play. Grant White thought *Titus* was written by Greene, Marlowe, and Shakespeare, and later revised by Shakespeare.

But of all those for whom the authorship of *Titus*

¹ 'Was Robert Greene Substantially the Author of "*Titus Andronicus*"?' *Englische Studien*, xlii 389-436

is claimed, George Peele is the foremost. His influence and his mannerisms are evident throughout the play, which is as Peelean in spirit as it is non-Shakespearean. Indeed, if the play were not specially credited to Shakespeare, there can be little doubt that it would be readily assigned to Peele by the majority of students of Elizabethan drama. 'Almost every page,' says Dugdale Sykes, 'exhibits traces of Peele's vocabulary and phrasing'.¹ At least one third of the entire play has been shown to be directly or indirectly copied from his works. The most important developments in the study and criticism of *Titus* during the present century have centered in the question of Peele's connection with the play, and to the earlier proofs of Fleay, Verity, and Crawford of his great share in its text, abundant evidence has been added by the exhaustive researches of Sykes and Robertson. J. Q. Adams adheres to the theory of Peele's authorship of the play in his *Life*, and it is not unreasonable to expect that future critics may consider the evidence sufficient to establish his claim to the play. When all allowances are made for the Elizabethan tendency toward imitation of other works, the play still remains characteristically Peelean, exhibiting all his sentimentality, his weakness for rodomontade, his fondness for the historical background in tragedy, his peculiar interest in Oriental themes, his love of martial exploits and exploiters, and his glorification of the fatherland, identical here with Rome, as it is in *David and Bethsabe* with Judæa. Surely there was no one so likely as Peele to have chosen such a subject for a tragedy, and, given the theme here found, there can be little doubt that he would have written substantially what we have in *Titus Andronicus*.

What conclusions, then, are to be drawn from all the mass of critical discussion on the authorship of

¹ *Sidelights on Shakespeare*, 1919, p. 125

Titus Andronicus, and the scores of conflicting interpretations and opinions of the play which have arisen during the two centuries and a half since Ravenscroft gave to the world the story of the 'private author'. There are certain general conclusions that do no violence to such facts as we have, and can be brought into reasonable conformity with the evidence available. First, the tragedy as it stands in the Folio of 1623 does not seem at all Shakespearean in substance, or treatment, or spirit. What we know of the mind and the tastes of Shakespeare forbids the ascription of this play to his pen, even as its earliest and crudest production. Secondly, from what is known of the manner, tastes, and workmanship of his contemporaries, the presumption is that George Peele is substantially the author of *Titus Andronicus*, with assistance, perhaps, from Robert Greene. Thirdly, the fact that the play was listed as Shakespeare's by Meres, and was printed as Shakespeare's in the Folio by Heminges and Condell, warrants the conclusion that Shakespeare retouched it to some extent. And thus we arrive, by a most circuitous process of reasoning, exactly where the controversy started, with Ravenscroft's statement in 1687. The most that Shakespeare could have had to do with *Titus Andronicus* is, we must believe, no more than what those 'anciently conversant with the stage' gave as their testimony—'he only gave some master-touches to one or two of the principal parts or characters'.

APPENDIX D

THE TEXT OF THE PRESENT EDITION

The text of the present volume is, by permission of the Oxford University Press, that of the Oxford Shakespeare, edited by the late W. J. Craig, except for the following deviations.

1 The stage directions of the First Folio have been restored, necessary modern additions being enclosed in square brackets. Passages of text for which the Folio offers no equivalent are similarly bracketed.

2 Many minor changes in punctuation have been made, and the spelling of certain words normalized in accordance with English usage, e.g. everything, swoll'n, villainy. The old forms, murther, murtherer, etc., which occur in the Folio beside murder, murderer, etc., have been retained.

3 The following alterations, most of them reversions to the readings of the First Folio, have been made in the text, the reading of the present text preceding the colon, and that of Craig following it.

- | | | |
|-------|-----|---|
| I i | 108 | sons F son |
| | 126 | T'appease F to appease |
| | 154 | grudges F drugs |
| | 487 | sware F swore |
| II i | 25 | Hollo! F Holla! |
| ni | 55 | whom F who |
| | 126 | braves F she braves |
| iv | 17 | Hath F have |
| III i | 12 | these, tribunes F these, these, tribunes |
| | 96 | And bootless, All bootless |
| | 225 | flow F blow |
| | 259 | my F thy |
| ii | 9 | Who, when F And when |
| | 60 | 'But!' How, if that fly had a father and mother? But how if that fly had a father and a mother? |
| | 85 | begin F begins |

- IV.1 45 so busily she turns the leaves! Help her F
see how busily she turns the leaves!
[*Helping her*
77 ye F you
129 Revenge the heavens F Revenge, ye
heavens,
11 63 she is F she's
150 Lord F lord
164 ye F. you
111 2 let me see F now let me see
8 Haply F Happly
67 Ha, ha' F Ha!
117 an humble suppliant F a humble suppliant
118 given it the emperor F given it to the em-
peror
iv 2 emperor in Rome F emperor of Rome
80 Th'effects F The effects
61 Arm, my lords F Arm, arm, my lord
71 begins F begin
92 food F feed
V 1 61 And if F An if
88 luxurious F luxurious and
119 sounded F swounded
11 30 th'infernal F the infernal
40 offenders F offender
49 globes F globe
50 Provide thee F Provide
62 Rape F Rapine
137 bide F abide
196 Progne F Procne
203 might F may
205 I'll F I will
111 1 'tis F it is
11 my F mine
38 enforc'd F enforced
48 hast F hast thou
52 now is F is now
68 uproars F uproar
96 Thus F then
109 I am turn'd forth F. I am the turn'd forth

APPENDIX E

THE FIRST ILLUSTRATION TO 'SHAKESPEARE'

The drawing and script reproduced at the head of this edition of *Titus Andronicus* is of special interest as the first known illustration to any play of the Shakespearean canon. It is from the pen of Henry Peacham, artist, schoolmaster, epigrammatist, and pamphleteer, and was discovered by Sir E. K. Chambers in Volume I of the *Harley Papers* at Longleat.

The document, dating from 1595, is important as indicating that the Elizabethans regarded Moors as coal-black, not tawny. In the drawing, Tamora is represented kneeling before Titus, pleading for the life of her sons. Two bound figures, presumably her sons, kneel behind her, and Aaron the Moor stands beside them. The figures behind Titus are supposedly the executioners. The only known text to which Peacham could have had access is the First Quarto of 1594. The text of the MS is an arrangement of lines from the speeches of Tamora and Titus (I 1 104-121) and of Aaron (V 1 125-144), with an interpolation of two lines and a half for Titus which are not found in any of the printed texts. Peacham has supplied his own stage directions. Certain minor variations between the lines of the MS and those of the printed texts are noticeable, and the possibility of an earlier version of the play might thence be inferred. There seems to be some confusion as to whether the death of only one son (Alarbus) or of more than one is contemplated. Titus's lines, as well as Tamora's last line, seem to indicate that only one is to be put to death, and this circumstance agrees substantially with the texts of the versions which we have. Chambers thinks that the drawing clearly indicates that

both sons are to be put to death, but this does not seem necessarily to be the purport of the illustration

The text of the dialogue accompanying the drawing reads as follows

Enter Tamora pleading for her sonnes going to execution

Tam Stay Romane bretheren gracious Conquerors
Victorious Titus rue the teares I shed
A mothers teares in passion of her sonnes
And if thy sonnes were ever deare to thee
Oh thinke my sonnes to bee as deare to mee
Suffizeth not that wee are brought to Roome
To beautify thy triumphes and returne
Captiue to thee and to thy Romane yoake
But must my sonnes be slaughtered in the streetes
for valiant doinges in there Cuntryes cause
Oh if to fight for kinge and Common weale
Were piety in thine it is in these
Andronicus staine not thy tombe *with* blood
Wilt thou drawe neere the nature of the Godes
Drawe neere them then in being mercifull
Sweete mercy is nobilityes true badge
Thrice noble Titus spare my first borne sonne

Titus Patient your self madame for dy hee must

Aaron do you likewise prepare your selfe

And now at last repent your wicked life

Aron Ah now I curse the day and yet I thinke

few comes within the compasse of my curse

Wherein I did not some notorious ill

As kill a man or els devise his death

Ravish a mayd or plott the way to do it

Acuse some innocent and forswear my selfe

Set deadly enmity betweene too freendes

Make poore mens cattell breake their neckes

Set fire on barnes and haystackes in the night

And bid the owners quench them *with* their teares

Oft have I digd vp dead men from their graves
And set them vpright at their deere frendes dore
Even almost when their sorrowes was forgott
And on their brestes as on the barke of trees
Have with my knife carvd in Romane letters
Lett not your sorrowe dy though I am dead
Tut I have done a thousand dreadfull thinges
As willingly as one would kill a fly
And nothing greives mee hartily indeede
for that I cannot doo ten thousand more & *cetera*
Alarbus¹

¹ The manuscript breaks off here. It was apparently the intention of Peacham to give a speaking part to Alarbus, who is without a speech in the extant editions of *Titus*.

APPENDIX F

THE BALLAD OF TITUS ANDRONICUS'S COMPLAINT

The following ballad, referred to in Appendix A, is found in Book II of the first volume of Percy's *Reliques*. 'Throughout the ballad,' says Grant White, 'there is evident effort to compress all the incidents of the story within as brief a relation as possible, and this is not the style of a ballad written for the ballad's sake.'

TITUS ANDRONICUS'S COMPLAINT

You noble minds, and famous martiall wights,
That in defence of native country fights,
Give eare to me, that ten yeeres fought for Rome,
Yet reapt disgrace at my returning home

In Rome I lived in fame fulle threescore yeeres,
My name beloved was of all my peeres,
Full five and twenty valiant sonnes I had,
Whose forward vertues made their father glad

For when Rome's foes their warlike forces bent,
Against them stille my sonnes and I were sent,
Against the Goths full ten yeeres weary warre
We spent, receiving many a bloody scarre

Just two and twenty of my sonnes were slaine
Before we did returne to Rome againe
Of five and twenty sonnes, I brought but three
Alive, the stately towers of Rome to see

When wars were done, I conquest home did bring,
And did present my prisoners to the king,
The queene of Goths, her sons, and eke a moore,
Which did such murders, like was nere before

The emperour did make this queene his wife,
Which bred in Rome debate and deadlie strife;
The moore, with her two sonnes did growe soe proud,
That none like them in Rome might bee allowd.

The moore soe pleas'd this new-made empress' eie,
That she consented to him secretlye
For to abuse her hushands marriage bed,
And soe in time a blackamore she bred

Then she, whose thoughts to murder were inclinde,
Consented with the moore of bloody minde
Against myselfe, my kin, and all my friendes,
In cruell sort to bring them to their endes

Soe when in age I thought to live in peace,
Both care and griefe began then to increase
Amongst my sonnes I had one daughter bright,
Which joy'd, and pleased hest my aged sight

My deare Lavinia was betrothed than
To Cesars sonne, a young and noble man
Who in a bunting by the emperours wife
And her two sonnes, bereaved was of life

He being slaine, was cast in cruel wise,
Into a darksome den from light of skies
The cruell moore did come that way as then
With my three sonnes, who fell into the den

The moore then fetcht the emperour with speed,
For to accuse them of that murderous deed,
And when my sonnes within the den were found,
In wrongfull prison they were cast and bound

But now, behold! what wounded most my mind,
The empresses two sonnes of savage kind
My daughter ravished without remorse,
And took away her honour, quite perforce

When they had tasted of soe sweete a flowre,
Fearing this sweete should shortly turn to sowre,
They cutt her tongue, whereby she could not tell
How that dishonoure unto her befell.

Then both her hands they basely cutt off quite,
Wherehy their wickednesse she could not write,
Nor with her needle on her sampler sowe
The bloudye workers of her drefull woe

My brother Marcus found her in the wood,
Staining the grassie ground with purple blood,
That trickled from her stumpes, and bloudlesse armes:
Noe tongue at all she had to tell her harmes

But when I sawe her in that woefull case,
With teares of blood I wet mine aged face:
For my Lavinia I lamented more
Then for my two and twenty sonnes before

When as I sawe she could not write nor speake,
With grief mine aged heart began to breake,
We spread an heape of sand upon the ground,
Whereby those bloudy tyrants out we found.

For with a staffe, without the helpe of hand,
She writt these wordes upon the plat of sand.
"The lustfull sonnes of the proud emperesse
Are doers of this hateful wickednesse"

I tore the milk-white hairs from off mine head,
I curst the houre wherein I first was bred,
I wisht this hand, that fought for countrie's fame,
In cradle rockt, had first been stroken lame

The moore delighting still in villainy
Did say, to sett my sonnes from prison free
I should unto the king my right hand give,
And then my three imprisoned sonnes should live.

The moore I caused to strike it off with speede,
Whereat I grieved not to see it bleed,
But for my sonnes would willingly impart,
And for their ransome send my bleeding heart

But as my life did linger thus in paine,
They sent to me my bootlesse hand againe,
And therewithal the heades of my three sonnes,
Which filld my dying heart with fresher moanes

Then past reliefe I upp and downe did goe,
And with my teares writ in the dust my woe
I shot my arrowes towards heaven hie,
And for revenge to hell often did crye

The emperesse then, thinking that I was mad,
Like Furies she and both her sonnes were clad,
(She nam'd Revenge, and Rape and Murder they)
To undermine and heare what I would say

I fed their foolish veines a certaine space,
Untill my friendes did find a secret place,
Where both her sonnes unto a post were bound,
And just revenge in cruell sort was found

I cut their throates, my daughter held the pan
Betwixt her stumpes, wherein the bloud it ran
And then I ground their bones to powder small,
And made a paste for pyes streight therewithall.

Then withe their fleshe I made two mighty pyes,
And at a banquet served in stately wise
Before the emperesse set this lothsome meat,
So of her sonnes own flesh she well did eat

Myself bereav'd my daughter then of life,
The emperesse then I slewe with bloudy knife,
And stabb'd the emperour immediatlie,
And then myself: even soe did Titus die.

Then this revenge against the moore was found,
Alive they sett him halfe into the ground,
Whereas he stood untill such time he starv'd
And soe God send all murderers may be serv'd

APPENDIX G

SUGGESTIONS FOR COLLATERAL READING

A. C. Symons. Introduction to Prætorius Facsimile of 1600 Quarto of *Titus Andronicus*, 1886.

Henrietta C. Bartlett and Alfred W. Pollard. *A Census of Shakespeare's Plays in Quarto, 1594-1709*, 1916 (An invaluable source of information with regard to bibliographical details of the play)

J. W. Cunliffe. *The Influence of Seneca on Elizabethan Tragedy*, 1898 (An informative discussion of the major influence in *Titus* and kindred tragedies)

Tucker Brooke. *The Tudor Drama*, 1911, pp. 206-222 (An appraisal of *Titus* in its relation to similar plays of the period)

F. S. Boas. *Shakspeare and his Predecessors*, 1896 (An examination of the more immediate influences on the play)

W. W. Greg. *Henslowe's Diary, 1904-1908* (A valuable critical commentary on Henslowe's records of the play, with an illuminating discussion of its authorship, II. 159-162)

F. G. Fleay. *Life and Work of Shakespeare*, 1886, pp. 280-282 (A rejection of the Shakespearean authorship of *Titus* based on the internal evidence of the play)

Albert Cohn. *Shakespeare in Germany*, 1865. (A discussion, with English and German versions, of the *Titus Andronicus* performed by English players in Germany in 1620. I. cxii-cxiii, II. 156-235)

H. de W. Fuller. "The Sources of 'Titus Andronicus'" In *Pub. Mod. Lang. Assn. of America*, 1901, pp. 1-65. (A very scholarly and ingenious comparison of the Dutch and German versions of the play with

the English version, the conclusions being not altogether convincing)

G P Baker. "Tittus and Vespacia" and "Titus and Ondronicus" in Henslowe's Diary.' In *Pub Mod Lang Assn of America*, 1901, pp 66-76 (A sequel to the foregoing article)

Arnold Schroer *Über Titus Andronicus*, 1891. (The most comprehensive of the German treatises in favor of the Shakespearean authorship of *Titus*)

A B Grosart 'Was Robert Greene Substantially the Author of "Titus Andronicus"?' In *Englische Studien*, xxii. 389-486, 1896 (A very interesting and important document in the study of the authorship of the play)

Charles Crawford 'The Date and Authenticity of "Titus Andronicus"' In *Jahrbuch der deutschen Shakespeare-Gesellschaft*, xxxvi 109-121, 1900 (A thesis on Shakespeare's imitation of Peele in *Titus*)

W J Courthope *A History of English Poetry*, Vol. 4, 1908 (The Appendix, 'On the Authenticity of Some of the Early Plays Assigned to Shakespeare,' pp 455-476, concludes that the internal evidence supports the external evidence in testifying that the play is Shakespeare's)

J Churton Collins *Studies in Shakespeare*, 1904, pp. 96-120 (Asserts the authenticity of *Titus* on the ground of its similarity to others of Shakespeare's tragedies The parallels seem forced in many instances)

William Sharp. 'Titus Andronicus' In *Harper's Magazine*, October, 1909, pp 747-754 (Fiona MacLeod contends *a priori* that Shakespeare barely re-touched the play, if at all Drawing of Aaron by E A Abbey)

T M Parrott 'Shakespeare's Revision of "Titus Andronicus"' In *Modern Language Review*, 1919, pp 16-87. (An interesting discussion of the authorship

of the play, presenting Shakespeare as the superficial reviser of an old play, and seeking to determine his share in *Titus* by metrical tests)

H Dugdale Sykes. *Sidelights on Shakespeare*, 1919 (Interesting and informative studies in the disputed plays of Shakespeare, concluding with the theory that Peele is the author of *Titus*)

H D Gray. 'Shakespeare's Share in *Titus Andronicus*.' In *Philological Quarterly*, April, 1926, pp 166-172 (The author applies the double-ending test to *Titus* to determine the share of Shakespeare in the play)

J M Robertson *An Introduction to the Study of the Shakespeare Canon*, 1924 (A revision of his earlier study, *Did Shakespeare Write 'Titus Andronicus'?* 1905 The most recent and most exhaustive study of the authorship of the play, in which the author discusses the conclusions set forth in most of the works listed above Shakespeare's authorship of *Titus* is vigorously assailed, and the claims of other Elizabethans, especially those of Peele, to the authorship are set forth The methods employed are those of the prosecuting attorney)

Editions Among the most useful are Knight's *Pictorial Shakespeare*, 1867, with a valuable 'Notice of the Authenticity of *Titus Andronicus*' (*Doubtful Plays*, pp 46-59), the *Henry Irving Shakespeare*, 1890, Vol VII, introduction by A W Verity, pp 253-260, the *Bankside Shakespeare*, 1890, Vol VII, introduction by Appleton Morgan; the *Cambridge Shakespeare*, by W A Wright, 1898, with full critical apparatus and exhaustive bibliography; and the *Arden Shakespeare*, 1904, edited by H B Baidon, with elaborate introduction and notes containing valuable illustrative material, not, however, always interpreted soundly.

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